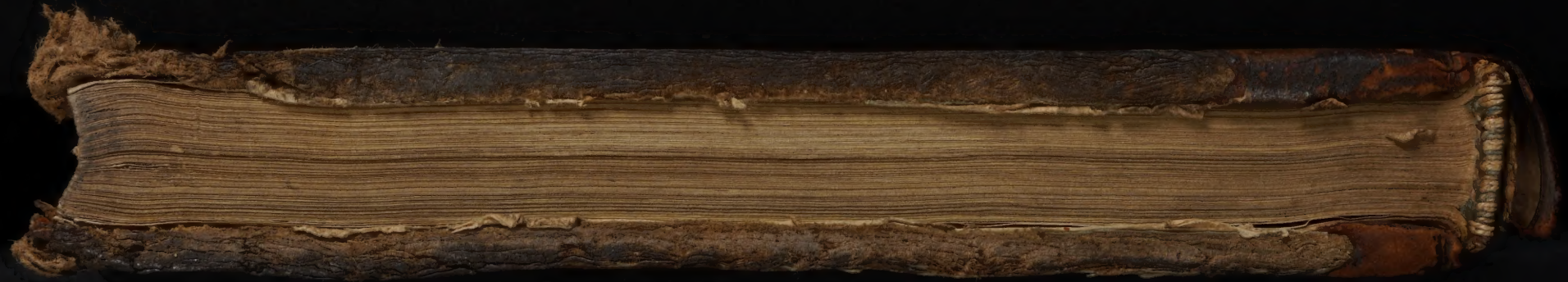

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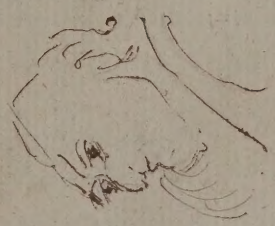

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TO THE RIGHT WORSHIPFVLL THOMAS BODLEY ESQVIRE.

SIR, it hath so falne out (with what successe I know not) that many my spare howers of recreation, haue bin occupied in the sweete Contemplation, and delightfull Practise of the more curious kindes of *Painting*, *Carving*, and *Building*; as may in some sorte appeere, by my paines taken in translating this worke; the worth whereof I forbeare otherwise to commend vnto any other, then by recommending mine indevours therein vnto your selfe; whose soundnesse in variety of Learning, whose skill in this and the better Languages, and whose harty affection to all good Artes, though it were every way sufficiently knowne to the most, yet hath it more aboundantly discovered it selfe in that memorable Monument of your exceeding loue towardes this our Vniversity, begun already with no small charge, and happily hereafter to bee finished to your great Honour.

In regard-full acknowledgement whereof, I could wish I were as worthy, as I am willing, to bee the first, who shoulde steppe forth, to yeelde you Publique thankes, in the name of the

Whole, which oweth you much more, then my weakeneſſe is able to expreſſe. Yet as when *Mar: Agrippa* dedicated his famous *Pantheon* to all the Gods, the *Romanes* likewiſe conſecrated the ſtatues and images of the Gods themſelues *Greater* and *Leſſer*, vnto that Temple: So now, ſince it hath pleaſed God to mooue your harte to the erecting and reſtoring of this worthie *Panbiblion*, or Temple to all the *Muſes*; as I holde it the parte of every ſtudious minde to offer vp the picture of his private Muſe in carefullieſt written bookes, to this Shrine: So I the meaneſt amongſt many, haue conceived not a little hope, that this ſhaddow of my *Shaddowing Muſe* ſhall finde ſome place there, though it bee but that, which wee ſee the ſilly Sparrowes and Swallowes haue in the greateſt Churches.

The ſumme of all is this, that it would pleaſe God ſo to continue this your vertuous deſire, of increaſing both the Common-wealth and Church Militant, that in this life you may long enioy your Godly hartes deſire, and in the next bee admitted into the glorious fellowſhippe of the Church Triumphant. *From S. Marie Coll. (Commonly called New Coll:) in Oxford. Auguſt the 24. Anno Dom.* 1598.

Yours in all hartie loue and affection
RICHARD HAYDOCKE.

TO THE INGENVOVS READER. R. H.

HOw *hard a matter it is to withstād any naturall instinct and habituall inclination whatsoever, the storie of the* Syracusane Archimedes *(besides divers others to this purpose) may sufficiently perswade. VVho was so rapt with the sweetnes of his Mathematical conclusions, that even then, when the Enemie had entred the gates of the Cittie, hee was found drawing of lines vppon the sand, when perchance it had bin fitter for a Philosopher, to haue bin advising in the Counsell-house.*

Not much vnlike to whome I may peradventure seeme, who at this time, especially, when the vnappeasable enemies of health, Sickenesse, and Mortality haue so mightily prevailed against vs; am heere found drawing of lines *and* lineaments, portraictures, *and* proportions, *when (in regard of my place and profession) it might much better haue beseemed me, to haue bin found in the Colledge of Physitians, learning and counselling such remedies, as might make for the common health: or if I must needes be doing about lines, to haue cōmented vppon this proposition,* Mors vltima linea rerum.

Howbeit, as I finde not him much taxed in the storie, for this his diligent carelessenesse, because hee was busied about matters, which were not onelie an ornament of peace, but also of good vse in warre: So my hope is (Ingenuous Reader) that my sedulous trifling shall meete with thy friendliest interpretation: insomuch as the Arte I now deale in, shalbe prooved, not onely a grace to health, but also a contentment and recreation vnto Sickenes, and a kind of preservatiue against Death and Mortality: by a perpetuall preserving of their shapes, whose substances Physicke could not prolong, no not for a season.

Now as the same Archimedes, *after he had a long time beaten his braines to find out the sophistication and deceite of the Goldesmith, in making Kinge* Hieroes *golden crowne, at the last as hee sate in his bath he found it out, and presently forgetting himselfe, leaped forth naked as he was, crying* εὕρηκα *I haue found it: So I after the perusing of many learned Auctors, cōferring with divers men skilfull that way, viewing of sundry singular pieces of worke both new & old*

and 7. yeares diligent and painfull practise in the Arte (though for my meere pleasure and recreation) haue now at the last, when I least thought of it, found or mette with this present booke; which hath sufficiently instructed me in the mysteries of this Arte of Painting, whereby the vnskilfull eye is so often cozened and deluded, taking counterfeit creatures for true and naturall.

The present apprehension whereof hath so pleased mee, that little regarding the worthinesse of my profession, or the expectation of a scholasticall handling of the matter; I am heere stept abroad in this naked and vngarnished stile. Howbeit when it shalbe indifferently considered, that Artes and Sciences are of such nature, that.

The thinge it selfe refuseth ornament,
And with bare precepts doth it selfe content:

men may bee the better contented with these truely bare and naked demonstrations, and the rather take them at my hands, because although a profitable translation can be no mans worke but a schollars; yet amongst schollars all vnderstand not the Italian tounge, and of those which doe, all haue not looked into the Arte; and not many (which you may take for no great commendation) haue bestowed so much time in the practize thereof, as my selfe.

To speake much in commendations of the Arte it selfe I shal not neede, mine Auctor having done it to my hand, so copiously, wittily, and substantially. VVhich if hee had omitted, my selfe should not haue thought much necessary, insomuch as I haue not heard or read of any, that haue purposely disgraced it. For even Cor: Agrippa in his booke De vanitate scientiarum highlie commendeth it: the greater feare is on the contrary side. For had not former ages doted too much thereon, they would never haue adored the workes of the Painters hands. Cap. 24.

Now concerning mine Auctour what shall I say sufficiently? Schollars and men of iudgement will saue mee the labour, in that they will see his worth in his worke, better then my selfe. But others for whose sake I haue done this especially, may vnderstand by mee, that what soever his practize was (any token wherof my selfe could never bee so happy as to see) surely for his profound knowledge and deepe skill in the Arte, I speake confidently, hee was equall with, if not superior to Apelles, or any of the ancient: truely shewing himselfe another Aristotle, by compiling this most absolute body of the Arte: partly out of the writings of other men who had written of severall parts therof, and partly out of his owne experience, which howe it coulde prooue so great may seeme very strange, when you shall consider, that he was deprived of his sight at the 33. yeare of his age. VVhich time (as a learned man hath well obserued) is the sooneste for any man to begin to write, that meaneth not to retract what he hath written.

At this time (as himselfe confesseth) hee vndertooke this worke; which being finished, was freed from the danger of retractation, by a double approbation and priviledge: the one from Pope Gregory the 13. and the other from Don Sanchio de Ghevara gouernour of the state of Milane, & Captaine generall of the Spanish forces in Italy. Now if any man shall call his credit into

question

queſtion becauſe his worke hath continued theſe 13. *yeares vntranſlated into other tongues, or not reprinted in the ſame (for ought I can learne) being ſo profitable as I contend: I can impute it partly to his Priviledge not yet fully expired; partly to the great expence that it would aske to be publiſhed in ſuch ſort as the matter would require (for my pictures are but a ſhaddow of that which might be done:) partly to the ſcarcity of copies, which in likelyhood were bought vp by the Italian Painters, for feare leaſt the perfection of the Arte, (which they holde to reſide whollie with them) might bee nowe divulged vnto other Nations. VVhich point I am compelled to amplyfie thus.*

One Io: Paulus Galluccius *of* Venice *having tranſlated* Albert Durer *into Italian* 7 *yeares ſince mine Auctor wrote, addeth thervnto a fifth booke of his owne, of the Argument of my Auctours ſecond booke, where talking of many writers of this arte, hee mentioneth not him. Againe* Poſſevinus *in his* Bibliotheca ſelecta, *reciting all the name-worthy writers of the Arte of Painting both newe and olde, nameth ſome of meaner worth in ſight, and amongſt them one* Io: Baptiſta Armenius Faventinus, *who wrought Anno. Dom.* 1587. *which is* 3. *yeares ſince, but of our Lomatius maketh no mention. If in this caſe you will ſay, that therefore they ſuppreſſe his name, becauſe they haue either ſtolne from him, or elſe envy his glorie (as himſelfe obiecteth to* Georg. Vaſarie *for omitting his Maſter* Gaudētius, *in his Liues of the Painters) I thinke I may ſubſcribe herevnto without any great inconvenience. So that howſoever the matter goe, I may boldly auctorize him to ſay of himſelfe.*

Exegi monumentum ære perennius,

And ſpeake to him my ſelfe in Virgils *verſe, ſomewhat altered.*

Fortunatus eris, ſi quid mea poſſit opella,
Nulla dies vnquam memori te diluet æuo.

And thus taking my leaue of mine Auctor, I would borrow patience of my Reader, to ſpeake for my ſelfe: not refuſing to make a iuſt account of my doing herein. Firſt I haue made the coppie commō; (which being brought vnto me vnperfect, (as the reliques of a ſhipwracke) by that vnfained lover and furtherer of all good Artes M: Tho: Allen) *could not bee matched in* Paules Churchyard; *vntill a moſt kind Gentleman, who had rather heare the name of a ſcholar, then his owne name, had procured mee a perfect coppie from Italy. For mee to haue reprinted it in Italian, or tranſlated it into latine, had beene I confeſſe to haue communicated it to ſome feawe, but not to haue divulged it to all. VVherefore intending a common good: I haue taught a good Italian to ſpeake a bad engliſh phraſe, yet ſuch a one as I hope ſhall not bee offenſiue to the learned, and beneficiall I am ſure to the ignorant.*

And whereas the commēdable labours of other men haue inriched our tongue with the greater parte of all other good Artes: I was the more eaſily perſwaded to adde this mite to the common Treaſury. In thus doing, you tell mee I deſerue no diſcommendation; and I tell you I looke for no other commendation, then is ordinarily afforded other Tranſlators; who are reputed to haue taken great paines in worſing their auctours. Howbeit in adding the Types and Pictures

I may with modestly say, I haue bettered mine, or at the least made even for such other imperfections, as can hardly escape the best Trãslators, much more mee but a Novice in that tongue.

VVhich pictures, if to the nicer of this more curious age, they shall seeme meaner, then may stand with a tract of so rare precepts of skill: yet the indifferent iudge will deeme them more, then could bee expected from the vnexperienced hand of a student. VVho although he may better excuse his defects in dooing them, then his rashnesse in attempting a matter beyond his power; yet is hee not altogether deprived of patronage, for adventuring even therein. For those which know any thing in these matters, cannot bee ignorant, that Pictures cut in copper, beare an higher rate of charge, then in probabilitie a professed schollar can vndertake. And as for Benefactors to anie such publique vses, former ages and forraine countries, haue so far exceeded vs, that &c.

And heere if the wanton eie of the ordinarie beholder shall beare with the defects of eie-pleasing delights, & the iudicious workeman pardon the vnartificialnes of the shaddowing, I dare promise them both truth of Delineation & Proportion, vvhich was all I aimed at in these Examples. The exact measuring, prooving, examining, and comparing whereof, with the precepts and tables, what paines, care, and circumspection it required, I refer to such as either haue or shall meddle with the practise thereof. VVhich I must confesse, I had never bin able to haue gone through withall, had I not had extraordinarie supplie of divers exceeding rare bookes, both Italian, French, and Latine, from those two former most friendlie Gentlemen, whose studies may well bee called the Libraries of all the best and selected Auctors.

Neither woulde this haue sufficed, except I had bin much aided by my often conference with a most learned Friend, so well knowne to the better and greater parte of those, who haue at any time conversed with him, E. VV. *that hee can bee no otherwise graced by mee, then by acknowledging his most sweete and commendable recreations in this kind, from his more graue, serious, and weightie studies, to haue ministred no small helpe vnto this thy present delight.*

All which furtherances notwithstanding, the exceeding falseneße and corruption of the Milan print, fraighted with not so feawe as a thowsand faults more then are corrected at the ende, (besides the difficulty and strangeneße of the matter it selfe) hath inforced mee in divers places, to regard rather the true sense and purpose, then the exact wordes of my Auctour; as who list to compare the coppies shall well perceiue. So that hee shall find, neither a Paraphrasticall, Epitomized, or meere Verball translation: but such a mixed respectiueneße, as may shewe, I indevoured nothing more, then the true vse, benefit, and delight of the Reader, howsoever mine vnexercised stile shall come short of the sweeteneße of our much refined tongue.

VVherefore, if any selfe-conceited wittes shall holde themselues wronged, either because I haue not iumped with their singular humours, or for that I haue

I haue published that talkatiue knowledge, which they assumed to themselues by concealing their Auctour; they may first remember, that it were as lawfull and as easie a matter for another man, to thinke well of his owne doings, as for them to be too much wedded to an over-weening opinion of their owne singularity: insomuch as both are in the same degree of vanity. And secondly, that the common thankes I shall gaine abroade, will easilie countervaile their private frownes.

I tolde you before that mine Auctour was blind, and therefore no marveile if he swallowed so many flies of presse-errours; *some superficiall & light, some substantiall and materiall: partly in the calculations, as li. 1. ca. 7. 20. 21. & 22. &c. partly in the precepts and discourses, where words and peeces of sentences (in likelihood interlined in the manuscript) are often either left out, or wrõgly placed, as li. 5. c. 5: &c. all which I hope I haue restored so neere to the Auctours meaning, that if I haue not attained it wholly, yet I presume I haue not swarved much from the subiect.*

Besides, all such termes of Arte or other difficulties, as I deemed worth the standing on; I haue opened with briefe notes in the margent. The calculations I haue drawne into Tables, for more ease and readinesse sake, which by mine Auctour were left in continent lines. Of the 7. bookes mentioned, I haue now published but 5. which insomuch as they cõprehend the whole Contẽplatiue part, *I haue sent alone before, as precursors of the rest. According to the acceptance wherof, I purpose (if God permit) to gratifie you with the others with all such speede, as my leasure and private occasions will afforde.*

I haue added a briefe Censure of the booke of Colours, where I haue also taken occasion to vse a word or two, concerning the Artificiall Beauty of Woemen, *for whose good I haue published it.*

Some few things I haue purposely omitted touching the Matter, and some I haue altered: vpon what reason both kinds of Readers will easily coniecture; wherof the one (I am sure) will commend my doing in his secret iudgment, and the other (I know) not openly condemne it.

If any of the Histories bee in any circumstance falsefied (as I find some) impute it not to me as a fault, that they be not restored, who haue found enough to doe in the Arte it selfe, and had not leasure to compare all the Stories; neither iudged I it requisite, insomuch as they are meerely illustratiue examples of the doctrine.

Touching the Verses, which for the most part are out of Ariosto, *I haue followed* M. Harringtons *translation, where it would serue my turne, the others I haue done as I could.*

What *I haue done is apparant. See now (in a word)* Why. *My finall reason is plaine:* the increase of the knowledge of the Arte; *which though it never attained to any great perfection amongst vs (saue in some very feawe of late) yet is it much decayed amongst the ordinarie sorte, from the ancient mediocritie, for these 2. causes: First the Buyer refuseth to bestowe anie greate price on a peece of vvorke, because hee thinkes it is not vvell done: And the VVorkemans answere is, that he therefore neither vseth all his skill, nor taketh all the paines that he could, because hee knoweth before*

hand

hand the slendernes of his reward. That both these obiections might be taken away, I haue taken the paines, to teach the one to iudge *and the other to* worke. *Both which will bee the better effected, if both the one and the other shall giue themselues, to a diligent obseruation of the excellency of Ancient workes; indeuouring by all meanes to purchace them, and refusing no coste, when they may bee had.*

In which point some of our Nobility, and diuers priuate Gentlemen, haue very well acquited themselues; as may appeare, by their Galleries carefully furnished, with the excellent monuments of sundry famous ancient Masters, both Italian and Germane. VVhose successors (diuers times) partlie through ignorance, partlie through niggardlinesse, and partlie through vanitie suffer them to perish: or vvhen they vvoulde shewe themselues carefull that vvaie, fall into the absurditie and rudenesse, for which Velleius Paterculus *li.* 1. *taxeth* L. Mummius, *who having taken* Corinth, *gaue this charge vnto those, vnto whome hee committed the safe conveiance of the curious Tables and Statues which he found there, that if anie of them shoulde miscarrie vnder their hands, they should at their owne coste make new. For my selfe haue seene diuers goodlie olde workes finely marred, with fresh and beawtifull colours, and vernishes: a singular argument (to say nothing of the Owners) of the bolde and confident ignorance of the workemen: whome as I can never sharpely enough reprooue, for manie indignities in their daylie practise; so may I iustlie condemne them, for their disgracefull handling of diuers Honourable Personages, and even Princes themselues by publishing to the worlde, not onely vnlike, but most lame, disproportioned and vnseemelie Counterfeites (as they tearme them) of their liuelie persons.*

And if nothing can deterre these saucie doultes, from this their dizardly inhumanitie, then I could wish, that Alexanders *Edict were now in force againe, who forbade, that anie should Carue his person, saue* Lysippus; *or Paint his Counterfeit besides* Apelles.

Howbeit, if they did onelie this, they were the more to bee pardoned; but they are not ashamed to step one degree higher, by hanging out these monumentes of their grosse ignorance, for Signes at Innes & Ale-houses (the toleratiõ wherof Ihaue ever wondered at) putting no difference betweene the renowned Scepter of K: Henry *the* 8. *and* Tartletons *pipe. If this bee not to prophane the sacred Maiestie of Princes, and disgrace Nobility, surely I cannot iudge. But this I am sure of, that if any private man were so handled, he would holde it an indignity vnsufferable.*

Now if they in this latter point shall answere for themselues, that they are not in fault for this, because they are ever set on worke by the owners of those houses. mine Auctor will reply, that a sufficient Painter ought to be (besides his skill in the Arte) so discreet and iudicious a man, that hee should be able to direct him that setteth him on worke, shewing him what is fit and conuenient to be painted in each place. But these base fellowes I leaue in their Ale-houses, to take pot-punishment of each other once a day, till &c.

Now as for those other industrious and commendable Professors of the

curiouser

curiouser kindes of Painting: I am so farre from condemning the defects and scapes which are sometimes found in their best workes, that I rather wonder how they haue attained so neere vnto the ancient perfection, with so feawe helpes, as our country (for ought I could ever learne) hath afforded them. And for their farther incouragement, could wish I had the skilfull pen of George Vasarie, to eternize their well-deserving names to all succeeding ages. For then (I doubt not) but that I should in a short time finde matter enough, to write Parallels of their liues, comparing our English Painters with the Italians, as Plutarch, did the Romane Captaines, with the Grecians. Then would M. Nicholas Hilliards hand, so much admired amongst strangers, striue for a comparison with the milde spirit of the late worldes-wonder Raphaell Vrbine; for (to speake a truth) his perfectiō in ingenuous Illuminating or Limming, the perfection of Painting, is (if I can iudge) so extraordinarie, that when I deuised with my selfe the best argument to set it forth, I found none better, then to perswade him to doe it himselfe, to the viewe of all men by his pen; as hee had before vnto very many, by his learned pencell: which in the ende hee assented vnto; and by mee promiseth you a treatise of his owne Practise that way, with all convenient speede. VVhose true and liuely Image you may otherwise behold, more then reflected vppon the mirrours or glasses, of his two schollars M: Isaac Oliver for Limming, and Rowland Lockey for Oyle & Lim: in some measure: Both which (I doubt not) are herein of great Alexanders minde, who reioyced more that hee had Aristotle for his Master, then Phillippe to his father. And the rather, because Alexander was a lover of Painting, and Aristotle an allower of the same: as may appeere by the 8. of his Politickes, where he requireth it in his Common-welthes man, as Castilio doth it in his Courtier.

And for theirs and the others sakes (whome I forbeare now to name, till it shall please God I publish the second part, where I also purpose to insert them all, as my Auctour hath his country men, in the Catalogue of all the famous Painters) I could wish wee had some Alexanders in these our daies: if not to reward thē according to their desertes, yet at the least to patronage them from the insolent incroaching of men of no desert. For who can with patience see the chiefest places, and the greatest applause geven commonly to the meanest, when the worthiest are disgraced? But this was Apelles case, who notwithstanding (as Plinie reporteth) acquited himselfe, and shamed his corrupt Iudges most notably by this meanes.

A more wealthy then worke-manly Painter (having first corrupted the Iudges, appointed vnto those which contēded for the superiority in painting) was pronounced more excellent then Apelles, who mooved with the indignity of the matter, tooke the Tables of those which stroue with him (where eache of them according to a former agreement, had drawen an Horse) and having put all the company out of the place appointed for that purpose, he first set all the Tables round about, and his owne last. Having thus done, he put in a liue couragious Horse, which smelling to all the Tables as hee passed by them, at the last when hee came to Apelles Table, he began to neigh, wince, & kicke, as having found a companion: whereat the Iudges being ashamed that they were

thus

thus reprooved by the dumbe beast, reuerſed their former ſentence, and gaue Apelles *the garland.*

The like hee did vnto Alexander, *when ſome flatterers had ſo with-drawne his fauour from him, that he would not acknowledge his owne picture (wherin* Apelles *had ſhewed extraordinary arte) to be like him. For having intreated the King to ſtand cloſely in his windowe, he cauſed the Horſe* Bucephalus *to be brought forth, before whome having drawne the curtaine, hee ſhewed the Kings diſprooued picture, at the ſight whereof, the Horſe preſently kneeled, as he was wont to doe to his Maſter; which the King perceiving, acknowledged his errour.*

The Horſe inſtructed the King, and condemned the Iudges, and both acknowledged their errours. Profeſſed depreſſour of other mens rare perfections,

Change but the name the tale is tolde to thee.

Now as I haue admoniſhed thy backe-friends; to vſe them according to thy deſert, ſo muſt I warne thee in the concluſion, that if this worke ſeeme obſcure and difficult vnto thee, thou impute not the fault thereof either to mee, who haue left it to thy hands, far more perſpicuous then I found it: or to the firſt Auctor, who hath done that for thy ſake, which none of thy Predeceſſours could ever be ſo happie as to enioy.

If hee ſeeme too long and tedious, his deſire was to bee plaine; If hee bee not plaine enough, then he was not long enough. But howſoever, the ſlenderneſſe of thy capacity ſheweth the exceeding difficulty of the Arte: which, if it were either eaſily vnderſtood, or ſpeedily learned, we ſhould haue many more Profeſſours thereof (though nowe to many) and ſo would thy credit and profit prooue the leſſe. And thus if thou ſhew thy ſelfe thankefull for this, thou haſt halfe deſerued the next, which I owe as a dewe debt to all ſuch, as ingenuouſly take this, for part of payment. Farewell.

IOHN CASE D. OF PHYSICKE TO HIS FRIENDE *R. H.* OF NEW COLLEDGE.

WHEN I first heard (learned and kinde friende M. *Haydocke*) of your purpose in setting forth a large Booke concerning the Arte of Painting, two thinges caused me much to marvaile; first how you could winne time, and weane your selfe from *Hippocrates* to *Apelles*; and then what matter you could yeelde vs from a Painters pot and pencell: But after reading a few lines of the worke, I utterly chaunged my minde, and beganne contrariwise to wonder, how so excellent a Booke coulde bee compiled vpon so meane a subiect; Meane I say in name, but not indeede: meane as we call a Gnatt, in whose life, parts, forme, voice and motion, Nature hath bestowed her best arte, and left vnto vs wonders to beholde. What shall I say more? One shaddow of man, one image of his partes, in this Booke, sheweth vs better vse. For if *Hippocrates* will reade an Anatomie, heere-hence he may learne exact and true proportion of humaine Bodies; if *Dioscorides* will make an Herball, here he may haue skill to set forth hearbes, plantes, and fruites, in most liuely colours. *Geometritians* heere-hence for Buylding may take their perfect Modelles. *Cosmographers* may finde good arte to make their Mappes and Tables. *Historians* cannot heere want a pencell to over-shaddow mens famous Actes, Persons, and Morall pictures. *Princes* may heere learne to builde Engines of warre, and ornamentes of peace. For (*Vitruvius* who writeth of Building to *Augustus* the Emperour) saith, that all kinde of warlike Engines were first invented by Kings and Captaines, who were skilfull in the Arte of Painting and Caruing. One thing more I adde aboue all the rest (my good friende M. *Haydocke*) that in reading your booke I finde therein two notable images of Natural and Morall Philosophie, the one so shaddowed with preceptes of Nature, the other so garnished with the best colours of Vertues; that in mine opinion, I neuer found more vse of Philosophie, in any booke I ever read of the like theame and subiect. And truely had I not read this your Auctor and Translation, I had not fully vnderstoode what *Aristotle* meante in the sixth booke of his Ethickes, to call *Phidias* and *Polycletus* most wise men; as though any parte of wisedome did consist in Caruing and Painting; which now I see to be true; and more-ouer must needes confesse the same, because God himselfe filled *Bezaleel* the sonne of *Uri*, *with an excellent spirit of Wisedome and vnderstanding, to finde out curious workes, to worke in Golde, Siluer, and Brasse, and in Grauing stones to set them, and in Caruing of wood, euen to make any manner of fine woorke*. In like manner hee indued the heart of *Aholiah with Wisedome* (as the Texte saith) *to worke all manner of cunning in embrodred and needle-worke*. And this he did for the making of his Arke, his Tabernacle, his Mercy-seate, his glorious Temple, which were the wonders of the Wordle, and only rare monumentes of

Exod. cap. 35. vers. 31.

this Arte. If theſe thinges be true (kinde friend) as they are moſt true: I marvaile much, that after ſo long ſtudie, ſo great labour, ſo much time ſpent in tranſlating ſo good, ſo learned, ſo profitable an Auctor you ſhould now draw backe from your intent and purpoſe, deſiring rather to ſuppreſſe, then preſſe or print the ſame. Truely I ſpeake not this any way to flatter you, but rather to edge and incourage you to greater labours. Becauſe I finde that you haue vſed in this your tranſlation greate art, knowledge, and diſcretion. For walking as it were in golden fetters (as al Tranſlators doe) you notwithſtanding ſo warilie follow your Auctor, that where he trippeth you hold him vp, and where he goeth out of the way, you better direct his foote. You haue not only with the Bee ſucked out the beſt iuyce from ſo ſweete a flower, but with the Silke-worme as it were wouen out of your owne bowels, the fineſt ſilke; & that which is more, not rude & raw ſilke, but finely died with the freſh colour of your owne Art, Invention and Practiſe. If theſe Adamantes draw you not to effect this which you haue ſo happilie begunne: then let theſe ſpurres driue you forward: viz. Your owne promiſe, the expectation of your friends, the loſſe of ſome credit if you ſhould ſteppe backe, the profit which your labours may yeeld to many, the earneſt deſire which you your ſelfe haue to reviue this Arte, and the vndoubted acceptation of your paines, if you performe the ſame. But I make no queſtion hereof, becauſe you euer tolde me, that I and your friendes ſhould ouer-rule you heereine; which thing we now challendge, and draw you to the print of your owne name although you be vnwilling. And ſo leauing you (as I hope) reſolued, I commit you to the good ſucceſſe of your worke and protection of the Almightie.

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THE PREFACE TO THE WORKE, WHEREIN IS HANDLED THE EXCELLENCIE, ORIGINAL, AND *Progresse of Painting.*

AMongst al the ineſtimable giftes of God moſt bountifully conferred vppon mankinde, queſtionleſſe that faculty of the minde which wee call Vnderſtanding, is the chiefe and moſt excellent. For this is the principal meane and inſtrument whereby our life is maintayned, teaching vs to vnderſtand, and conſequently to deſire our laſt and chiefe ende. Which aſſertion is moſt eaſie to be prooved, inſomuch as noe man will denie, but that by this faculty of Vnderſtanding, men did firſt apprehend and finde out the neceſſities of Nature, and wherein the decay and final overthrow therof conſiſted. Wherupō they provided all ſuch meanes as were behouefull for the mayntenance and preſervation of the ſame. And hence it is, that when our vnderſtāding had obſerved, that vnleſſe that radicall & inborne moyſture of ours, which is dayly conſumed and waſted by our naturall heate were ſome way repayred, the corruption and diſſolution of mankinde muſt needes enſue; it beganne to invente the moſt profitable arte of *Huſbandry* and manuring the earth (as her owne ſervant) by whoſe helpe the earth which at the firſt was barren and fruitleſſe, became fruitful, bringing forth all ſuch thinges in great abundance, as were neceſſary for the preſervation of our fraile Nature. And in ſomuch as our bodies being borne naked by Nature, were diverſly annoyed by the vntemperatneſſe of the ayre, it moſt ingeniouſly invented the art of *VVeaving* and *Tailery*; not ſo much for defence and ſafegarde of our bodies from the iniury of the wether, as for ornament and decencie: and to the ſelfe ſame end hath it alſo found out (in a word) all the other Mechanicall artes, togither with the venturous art of *Navigation*. Againe, perceaving that the frailtie of mans nature made it obnoxious and ſubiect to infinite infirmities, it practiſed the vertue of hearbes and other naturall thinges, and ſo deviſed the arte of *Phyſicke*. And conſidering that man was by nature a ſociable creature, it began by pollicy to aſſemble men togeather; and to the end they might be the more ſafely provided for in that kinde of life, it ordained the order of *Domeſticall* and *Civill* governement; inducing them withall to divide their fieldes amongſt themſelues by e-

qual portions, foreseeing that by this meanes they should be the more carefully manured. And finally knowing that there was one Creator, director, governor of the whole world, and the finall end of mankind, it stirred up our will to loue and desire the same.

VVhereas then this faculty of understanding was the inventor of so many worthy artes and sciences, being also the meanes whereby our minde is united in this life to his soveraigne ende by grace, and in the next by glory, that remayneth most evident which I purposed in the beginning, that the same is the most noble and worthy of all the giftes of God. Yet notwithstanding the excellency and worth thereof to mankind, it standeth in neede of servantes and helpers. And amongst all other things, of that other faculty of the mind called *Memory*. Wherfore the Philosophers teach him that would understand any thing, to convert himselfe to the fantasies that are in his memory: whence they say that memory serveth to the understanding, as the Treasury to the treasurer. For whatsoever the vnderstãding knoweth, it layeth the same up there; and so keepeth it in memory, that whensoever it hath vse thereof, it may take it from thence againe. And although the *memory intellectiue* be the selfesame thing with the vnderstanding, yet hath it neede of another distinct faculty, by vertue where of it performeth his operations of understanding: & this is the *Corporall memory*.

But because this corporall memory cannot containe all things (because it is like a vessel, which after it is ful spilleth whatsoever by overplus is powred into it) it hath neede likewise of some other helpe; and principally of the most Noble arte of Painting; first invented by the vnderstanding for this purpose. Wherefore the vnderstanding (as hath beene saide) hath much neede of the memory, that so it may returne anewe to the understanding of that which it had before intelligently perceived; and the memory (because it cannot remember all things,) hath neede of some other helper and remembrancer: Nowe amongst all other instruments for that purpose, Painting is the chiefe. Which I holde for an invincible trueth. If then it be true (as it cannot be denied) that the use of writing was first invented to the ende that those Artes and sciences, which were founde out by the labour and industrye of ingenious men, might not be lost, because the power memoratiue corporall, could not containe all the similitudes and Ideas of so many things as are in the world, (which are infinit in possibility) & so many propositions as are contained in all the arts and sciences, &c. If this I say be true, that Characters and the vse of writing were first invented to preserue the memory of the Sciences, it followeth inevitably, that * Painting is an instrumẽt vnder which the treasury of the memory is contained, insomuch as writing is nothing else, but a picture of *white* and *black*. Whence the Egyptiãs, under the pictures of beasts and other living thinges, used to deliver all their sciences, and other secrets, both sacred and prophane: so that vnto them Painting served as a treasury, where they reserved the hidden riches of their mysticall knowvledges to all succeeding ages. From vvhome by tracte of time wee haue received so greate benefit in matters appertaining aswell to *Philosophy*, *as Astrologie*, by the

* It speaketh al languages.

the handes of Plato, Pythagoras, and other Philosophers, who sayled into Egypt to transport it from thence; so that they are now become the Schoolemaisters of all Europe. In imitation of whome the ancient Romans composed those Emblemes which they used to set up in private and publicke places, with the pictures of men and beastes, hiding under them not onely great mysteries of morall and naturall Philosophie, but also most sharpe spurs to stirre up mens mindes to braue and worthy attempts; some fragments wherof are yet remaining in Europe. Neither caused they to be painted *Emblemes* and *Hieroglyphickes* alone, but also the famous deedes of worthy men, to stirre up mens mindes with emulation of the like glorious enterprises. Whence for exãples of *fortitude* we shal finde *Horatius Cocles* defending the bridge called *Sublitius* most couragiously against a great troupe of the Tuscanes, in one place. And in an other, *M. Marcellus* who by cutting off the head of *Britomarte* a Chieftaine of the French, discomfited the whole hoast of the enemy. For paternes of military discipline *Papirius* the Dictator, who dismissed *Q: Fabius Rutilius* being generall of the field, because contrary to his cõmandemẽt he bad battaile to the Samnites, although he obtained a most glorious victory: And *Posthumius* the Dictator, who put his owne sonne to death, because he got a conquest over his enemies by breaking his ranke. For examples of loue towards their country *Mar: Curtius* who cast himselfe, horse, and all into a bottomlesse gulfe: The 3. *Decij:* the father in the Romane war, the sonne in the Tuscane; and the nephewe in the battaile against *Pyrrhus* king of Epirus, all which for their countries good refused not most certaine and imminent death, with infinite other histories which I purposely omit.

Hieroglyphickes and Emblemes.

Besides they Painted the figures and shapes of diverse Gods, as may appeare by manie fragmentes thereof at this day, in Rome. By occasion whereof the Romanes were first stirred up and incited to Religion. And finallie in their private houses they kept the counterfeits and statues of their auncestors in memory of their vertues, and for example to their posteritie. Nowe I holde it superfluous to discourse at large how greate the vse of Painting was amongst the *Grecians*, insomuch as whatsoever hath bin sayed of the request it was in with the Romanes, was whollie donne after the imitation of them. Who verie well understanding the use and profite thereof, held it alwaies in most reverend regarde. So that they spared no cost to purchace whatsoever they founde excellent in that arte. Whence it is reported that Kinge *Attalus* gaue an hundreth talentes for a table done by *Aristides* the Thebane Painter. And that K. *Candaulus* gaue as much for one of *Bularchus* his tables, where hee had most liuely expressed the destruction of *Magnesia* in a very small compasse.

And to conclude the rewardes wherwith the Grecians honored Paynters (as may appeare by all their Histories, and so many excellent peeces brought from them by the Romans, when their Empire most flourished) doe sufficiently testifie in what regard they had this most noble Arte.

Here the author entreth into a large discourse of the vse of Images, which

becauſe it croſſeth the doctrine of the reformed Churches, and his greateſt warrant thereof is his bare aſſertion, I haue thought good to omitte: the concluſion of which diſcourſe neverthelesſe is this: *vz.* Notwithſtanding my meaning is not that Images are the totall cauſe of ſo great effectes, for this were an impious opinion. Onely this I affirme, *that the picture mooveth the eye, and that committeth the ſpecies and formes of the things ſeene to the memory, all which it repreſenteth to the vnderſtanding, which conſidereth of the truth and falſhood of thoſe things, which being perfectly vnderſtood it repreſenteth them to the will, which if the thing be evill, it abandoneth and forſaketh, if good, it loveth, and naturally embraceth the ſame.* By all which you may eaſily iudge of what excellent vſe Paynting is. For it is an inſtrument of the *memory*, of the *vnderſtanding*, and of the *will*: It is a ſigne and figure invented by men to repreſent all things, both naturall and artificiall; to reſemble the Angels, the Saintes, and *Vertue* it ſelfe, ſo farre forth as it may bee reſembled. But for avoyding tediouſneſſe, I will amplifie this moſt copious argument of the commendation of Paynting no farther, endevoring nothing more then brevitye; as may be gathered by that which hath beene hitherto ſpoken: eſpecially conſidering, *that this arte is like a liuely booke of all the ſayings and doings of preſent and former times.*

And although it would require an infinite diſcourſe to ſpeake of the end thereof, yet haue I thought good to knitt vp all brieflie in one worde, by ſaying, that it is an Inſtrument, whereby greate matters may bee performed. Howbeit wee muſt obſerue by the way, that it is in the number of thoſe things which are to bee deſired for their owne ſakes. Becauſe our minde of it ſelfe conceiveth greate pleaſure and contentment in beholding a beautifull picture at the very firſt viewe, and as it were courſorilie, (without any farther conſideration what it particularly repreſenteth,) but is afterwards much more delighted therwith, when it conſidereth the ſymmetry and proportion thereof done by a skilfull hande; pondering with himſelfe that admirable workemanſhippe, whereby the immoueable and ſenſeleſſe picture ſeemeth as it were to mooue, daunce, runne, call, ſtrike with the hande, and mooue his whole body forwards, backwards, on the right hand, and on the left: Conſidering farther, how the Painter by helpe of his colours repreſenteth vppon a plaine the thickneſſe and *eminencies* of any bodie, the fleſh, hayre, apparrell, and the light it ſelfe, whereby all theſe things are ſeene: And that which is more ſtrange, how on a flatte ſurface hee can expreſſe three or fowre men one behinde another, yea a whole army, and a whole Province. Finally our vnderſtanding hath proceeded ſo farre by way of invention, that it hath not ſpared to imitate Nature the framer of the Elements, plants, trees, beaſts, and men themſelues. VVhich argument were fitter for a *Rhetorician* to handle, then for mee a plaine Painter, who am onlie acquainted with the varietie of materiall colours. But becauſe it ſeemeth neceſſary, aſwell for the vnderſtanding of that which hath beene ſpoken, as of that which followeth, to know the true difference and agreement betweene *Painting* and *Carving*, I will briefely deliver

liver mine opinion concerning this point: so that peradventure neither the carvers shal arrogate to themselues that praise which is due unto Painters, nor we be deprived of the fruit of our labour, insomuch as the controversie hath beene betweene the Painters and Carvers, whether of their two Artes should be the worthier; and divers haue iudged diversely: some in favour of Painting, and others of Carving; as my selfe whensoever I had occasion to discourse of this matter, haue alwaies defended Painting: because I had determined to publish this worke, wherein I purposed to handle it more at large; hoping that as wel for the novelty, as the waight of the reasons which shalbe brought, it would not prooue unacceptable to the reader.

How Painting and Carving differ.

First then it shall not bee amisse to consider the agreement and difference, betwixt these two artes: for so shall we be the better able to conceiue thereof in the first chapter: where it shall bee particularly discussed, whether of them is the worthier. A point (in my iudgement) not to haue binne omitted of such as haue handled this argument. This then I lay for a ground: that Painting, and carving are contained vnder one, and the selfesame Arte; according to this rule: *Those things which agree in a thirde, agree betweene themselues*. Now if it bee obiected, that by this meanes a man, and an horse are all one, because both of them be living creatures, the argument followeth not: for although they agree in a generality of being living creatures, yet they differ in specialty of kinde. The like is to bee saide of painting and carving. Howbeit we must consider farther, that as there is none essentiall difference betweene two particular men, because both of them are reasonable creatures; so carving aud painting cannot be saide to differ essentially, becausse both of them tende to the selfesame ende, by representing individuall substances: which each of them doth indifferently, by imitating the *Geometricall* quantity of the same individuall thing: endevoring equally to expresse the beauty, comelinesse, motions, and bowings of things; and in a worde, both of them intending nothing else, but to resemble things as neere to the *life* as may be. Wherefore suppose a king were proposed to a painter, and a carver for each of them to counterfeit; questionlesse both of them would conceiue the selfe same Idea, and similitude of him, proceeding in their mindes with the same discourse of reason, and arte, having the same purpose, and ende to make the counterfeit as like the person of the king, as they coulde. Moreover they would vse the selfe same meanes: for both of them must needes bee inforced to imitate the person of the king, by observing the same *geometricall* quantity of him: suppose of tenne faces in length; and keeping all his gestures, lineamentes &c. making them neither too bigge, nor too little, but iust as the kinges are, observing with all the quantity, and fashion of his foreheade, eies, nose, mouth, and the rest of his bodie: whence the counterfeit would prooue answerable to the kings body in all respectes. So that both these artificers would proceede, according to the same rules of arte in their minde, and vnderstanding. Then, before they went about the matter, they would delineate vpon paper, or some other matter, all that which they

had first conceived in their minde: and so the draught expressing the Ideas of both these workmen, would agree in expressing the true resemblance, which is the essence of this arte: differing perchance accidentally only. For one of them would set the legge or arme in a diverse position and gesture, although the king had prescribed one certaine action and gesture to them both, according to which he would be drawne; suppose standing. I grant that the one painteth, and the other carveth: but this is only a materiall difference, which maketh not a specificall difference in an art or science. It is only the essentiall difference which maketh distinction of species, and diversitie of science. But this appeareth not in painting and carving; and so it maketh no specificall difference to worke the kings Coũterfeit in stone, marble, or on a table; with the pencell or carving toole: because all these are materiall differences. So that as it were an absurde thing for him that worketh the king in marble, to say to him that worketh him in woode, that he were not a carver, because he wrought in woode, and himselfe in marble: so were it as idle a thing for the carver to say to the painter, that they two were not exercised about the same arte; because himselfe worketh in marble, and the painter on a table or cloth; the one with a carving toole, and the other with a pencell. If then the diversitie of matter alone doth not cause the diversity of artes, we must needes conclude that they cannot bee distinct and specificall artificers, whereof the one worketh the Counterfeit of the selfe same thing in a table, and the other in marble. And although he represent the whole body of the king with all his lineamentes, which the painter doth not, yet it followeth not that they are distinct artes; because *more* or *lesse* make no specificall or proper difference. So that this reason will not follow: This figure is entirely rounde, and that but halfe; therefore that is carved, and this painted. Or thus: The painter representeth but one halfe in his picture, and the carver the whole, therefore the one is a distinct arte from the other. For the reason why the painter expresseth but one side or view, is, because hee worketh on a plaine: so that if hee expresse but one halfe of the picture, whether it be forwardes or backewardes, it is by reason of the imperfection of the matter, which is flat and plaine: and not long of the arte. So that my absolute conclusion is, that it is an arte, whereby you may worke a figure in marble, woode, silver, or golde; and by the same draw it on a table, paper, or wall. Concluding with all, that wee painters are conversant about the most difficult and absolute part of the arte, (as in his due place shalbe shewed.)

The Inventors.

And now a worde or two of the first inventors and perfiters of Painting: because, having discoursed of the excellencie thereof, by deducing it from the *finall* cause, the order of the place requireth, that I shoulde likewise say somewhat of the *efficient* cause; referring the handling of the *formall* and *materiall* causes, to the beginning of the first booke. Now as there are two things, which doe especially dignifie and nobilitate a man: first, nobility and the famousnesse of his ancestours; secondly, antiquitie, which addeth very much to the glory of nobilitie, and discent: so all sciences are so much the more famous, by how much the more famous, and ancient the inventors

thereof

thereof haue beene. Whereas then Painting, Carving and Plasticke are all but one and the same arte, (as hath beene prooved,) it resteth that I nowe shew, how no arte in the world hath found more ancient, wise, or noble inventors then it. For who knoweth not, that at the beginning of the world before man was created, God himselfe was the first Plasticke-worker? who taking some of that virgine elementary earth, which himselfe had first created, with his owne hande hee framed the moulde of the first man, and afterwardes most miraculously inspired it with a living soule. And of men (if we will credit the Hebrewes) *Enos* the sonne of *Seth* was the first, (as the Supplement of Chronicles reporteth) that formed certaine images to stirre vppe the people to the reverence and feare of God. But we may more truely attribute the praise of this most worthy invention to *Ninus* king of the Assyrians, who (as stories report) having celebrated the funerall of *Belus* his father, (called also *Nimrod*, and of the Assyrians, *Saturne*, being the first king of Babylon,) to mitigate some part of the sorrowe of his fathers death, and in some measure to restore so great a losse, caused his image to bee carved. After the deluge, it is evident that *Prometheus* the sonne of *Iaphet*, and *Asia* the Nymph, was the first inventor of Plasticke: who (as Saint August: *de Civit: Dei, lib.* 18. *& Eusebius* witnesse) was in so greate request with the *Arcadians*, being of a most pregnant wit and founde wisedome; that he brought the rude and barbarous people to a civile conversation, being the first that formed mens images of earth, adding a certaine artificiall motion vnto them, so that they seemed to be indued with spirit and life: whence afterwardes the Poets tooke occasion to invent such fables as we reade of him. Afterwardes the excellencie and profite of this arte being better knowne, it began to bee divulged to the whole province, so that the first inventors thereof began to be highly honoured. Hence *Gyges* the Lydian amongst the Ægyptians, *Pyrrhus* amongst the Grecians, and *Polygnotus* the Athenian amongst the Corinthians, were highly esteemed; because they were the first amõgst them which found out Painting.

They began first to paint onely with *Blacke* and *White*, the authors whereof were *Ardices* the Corinthian, and *Telephanes* the Sicyonian. Afterwardes *Cleophantus* the Corinthian brought uppe the use of Colours, though he used but one only Colour, which (as the Historiographers write) they called *Monochroma*. After this, *Apollodorus* the Athenian began to use the pencell; as also *Cumanus* the Athenian, who was the first that distinguished the male from the female. *Cimon Cleondus* did much beautifie the arte by finding out the *fore-shortning* of Pictures, casting the countenance so artificially, that it seemed to looke every way; teaching moreover how to represent the plaites and fouldes of garments, together with the veines and muscles in the body. Not long after, *Paneus* the brother of *Phidias* the carver, added great perfection therunto, by teaching the way how to paint women, with white garments fringed, and with coronets of golde vppon their heads: He Painted the battaile betwixt the *Athenians* and the *Persians*, and invented the arte of drawing by the *Life*; by Counterfeiting

Plin. lib. 35. ca. 1. 2. 3. 4. &.

certaine greate noble men; as of the Persians *Tisafernes*, of the Athenians *Miltiades* and *Cynegyrus*. *Parrhasius* the *Ephesian* did also adorne it in many things, and so did *Zeuxes*, who first invented the sleight of shadowing. And finally *Apelles* added the last perfection, by the helpe of *Geometry and Arithmeticke*, without which his Maister *Pamphilus* was wont to say, that no man could prooue a Painter: Whereunto agreeth that usuall saying of *Bernard Lovinus* of late memory, *that a painter without the Perspectiues was like a Doctor without Grammer*. Farthermore the excellency of this arte is such, that the maiesty of kings and Emperours disdained not the practize therof. And no marvile: for it is an arte wherunto so many things are required, that only liberall, ingenuous, & mighty mẽ can exercise it with cõmẽdation, being as it were a compendiũ of the greater part of the liberal artes: my meaning is that they cannot exercise it without good insight into many of thẽ, as *Geometry*, *Arithmetike*, *Architecture*, and *Perspectiue*. For without the knowledge of lines, superficies, profundities, thickneſſe, and geometricall figures, which are the foundation of his arte, what can the painter doe? Without the skill of Architecture how can he represent houses, Pallaces, Churches, and other buildings to the eie? without Arithmeticke how can he understand the proportion of mans body, of any frame, or other thing either artificiall or naturall? And without the Perspectiues how can he *heighthen a picture, make the *fore-shortning*, or represent the other motions? Farthermore it is necessary for a painter to haue the knowledge of histories as well sacred as prophane, and that not only of the Grecians and Romans, but also of the Medes and Persians, as also of all other nations: he should also be indifferently seene in the Anatomie. And to conclude he should be acquainted with so many artes and sciences, that he had need be not only a freeman, but wealthy also, that so he may be able to furnish himselfe with necessary bookes, and haue wherewithall to reward a master to instruct him. Whence you may easily coniecture, what blame the painters of our unhappy times deserue, who undertake the profession and practise of this art, not onely without the knowledge of the aboue-named artes, but even without the skill to write or reade; and being constrained by meere necessity for the getting of a poore living, do nothing els but dawbe filthy ale-house cloathes, and Church wals, to the great discredit of so famous an arte, and with the scorne of men of understanding, which beholde and consider such pictures. Which things whiles I well considered with my selfe, after I had bestowed much labour and industry in the arte, I resolved at the last to compose this treatise, which I haue divided into 7. bookes: to the end that although I cannot perswade men of these our daies to study the perfection of this most necessary science of painting; Yet I mighte drawe them at the least to bestowe some time in this my worke, where they shall finde gathered together (as much as in me lay) if not all, yet surely a great part of that which is necessary to the perfecting thereof.

* Lighten.

THE DIVISION OF THE WORKE.

THere *is a two-folde proceeding in all artes and ſciences: The one is called the order of nature, and the other of teaching. Nature proceedeth ordinarily, beginning with the vnperfect, as the particulars, and ending with the perfect, as the vniverſals. Now if in ſearching out the nature of things, our vnderſtanding ſhall proceede after that order, by which they are brought forth by nature, doubtleſſe it will be the moſt abſolute and ready method that can bee imagined. For we beginne to know things by their firſt and immediate principles, which are well knowne vnto vs, not by meere Idea, as ſeparated from the particulars (as ſome thinke) nor by bare imagination, as if they were ſeated only in our vnderſtanding (as others would haue it) but as they doe actually concurre to the forming of the particulars which are ſubiect to our ſenſe, and may be pointed at with our finger: And this is the moſt certaine way of knowing, amongſt all the reſt: It is evident then that our vnderſtanding beginning his operation from the particulars, beginneth to knowe them by their* matter *and* forme *which are their firſt, and immediate principles, being neither really abſtracted from the particulars, not yet by meere conceite placed in our vnderſtanding, as in a ſubiect; but doe actuallie concurre to the making of a* Compounde; *ſuppoſe* Peter *or* John: *and may be ſenſibly demonſtrated to be in* Peter *or* John; *then the which what proofe can bee more evident? being drawne from the things before our eies. And this is not only mine opinion but* Ariſtotles *alſo, who writeth, that the firſt principles may bee prooved by ſenſe: meaning that the ſenſible proofe is more certaine then the Intellectuall; whence a thing may then bee ſaide to bee knowne by nature, when it is of ſuch a nature, that it may be ſeene and perceived by the other ſenſes. And this is the reaſon why* Ariſtotle *in the beginning of his* Phyſickes *ſaith, that the particulars may bee knowne by their owne nature: all which if we could comprehend within our vnderſtanding, we ſhould be moſt wiſe: but it is impoſſible, that wheras they are infinite in poſſibilitie, they ſhould be comprehended of that which is finite in act. Wherefore although ſome heavenly creature, perchance, may be capable of the vnderſtanding of all thoſe particulars, which are actually created, yet notwithſtanding becauſe there are not ſo manie particulars actuallie in the world, but that there might bee a greater number created, (in ſo much as they wholie depend vpon the will of God in his providence) therefore this poſſibilitie, or (to ſpeake more plainelie) all the particulars alreadie created and made, together with thoſe which ſhallbe made, and brought into the world, may be knowne only*

vnto

vnto God by his preſcience. And this Ariſtotle in part affirmed when hee ſaid that the particulars were knowne to Nature, meaning, perchance, to the firſt moouer of Nature, which is God. The particulars then may be knowne of their owne nature: Becauſe looke how much actuality they haue (as the Philoſophers ſpeake) ſo much abilitie they haue to be knowne: but they haue an actuall beeing; Therefore there matter is not in meere poßibilitie, but is brought into Act, by their forme, which doth not reſt idlely in the matter, but is occupied in bringing it forth into Act: And looke what is ſaid of Individuall ſubſtances, is likewiſe ment of Individuall Accidents. It is evident therefore that if wee doe not vnderſtand the particulars, it is not becauſe they cannot be vnderſtood of their owne nature, but by reaſon of our owne defect: becauſe we cannot comprehende the infinite multitude of them: wherefore our vnderſtanding ought not to know things by the order of Nature, ſeeing it cannot comprehend all the particulars, which are infinite: but it muſt beginne with the order of Teaching, whereof it is capable. This Method then proceeding from the vniverſals to the particulars, may eaſily be vnderſtood of vs, becauſe our vnderſtāding is of that nature that it properly vnderſtandeth vniverſals, in ſo much as the power of our minde is ſpiritual, and therefore willingly embraceth vniverſall things ſeparated from their matter, and made (after a ſorte) ſpirituall by the helpe of the Actiue vnderſtanding.

VVhereupon I purpoſing to handle the Art of painting in this preſent diſcourſe, meane to follow the order of Teaching. And becauſe I might, perchāce, commit an abſurdity, if in ripping it vp too high I ſhould beginne to define vnto the reader what maner of thing Qualitie is, and howe many kindes thereof there be; to teach him what Habitus and Diſpoſitio, what forma and figura is; and how painting by diverſe conſiderations is comprehended under that ſpecies of Qualitie (which appertaineth rather to a Logician or a Philoſopher thē to a Painter) therefore I (obſerving Horaces precept, who woulde not haue a man beginne the hiſtory of the Troian warre at the two egges of Leda, that is, that in handling a matter he ought not to take his beginning too farre off from the preſent matter in hand) meane firſt to beginne with the definition of Painting, which is the firſt, moſt generall, and immediate principle, as moſt properly offering it ſelfe to our conſideration: wherein afterwards I purpoſe to ſhew the true genus thereof, which is the firſt part of the definition, and conſequentlie al the differences cōcurring to the ſame, for the reſtraining of the genus which is a ſpecies of quality called Arte, and maketh the moſt ſpeciall kinde of Qualitie called painting: And becauſe the differences which make painting a particular and diſtinct Arte from all others are fiue: viz. Proportion, Motion, Colour, Light & Perſpectiue: I wil orderly handle each of them in a ſeveral book: ſo that the firſt ſhall intreate of Proportion, which is the firſt difference of painting, the ſecond of Motiō, the third of colour, the fourth of Light, and the fift of that part of perſpectiue, which is neceſſary for a Painter: & ſo in theſe fiue bookes I wil obſerue the order of Teaching, which beginneth with the moſt vniverſall and immediate principles of Painting, namely the Definition: and afterwardes, I will come to the fiue partes which limit out the arte of painting. But conſidering with my ſelfe that all young practitioners in this arte ſhall hardly

hardly bee able to make vse of these contemplatiue and philosophicall preceptes deliuered in these fiue first bookes, where I haue handled the essentiall and principall partes of painting by generall rules, which are not familiar to our sense, and therefore (not easie for every man to discerne vnder what generall heade this or that particular is placed) I wholy intending the profite and commoditie of the learner, haue adioined a sixt booke, wherein I will handle that Practically, *which in the fiue former bookes is taught* Theorically, *because the order of Teaching requireth, that the* Practise *should follow the* Speculation. *And because the young* Practitioner *hath neede not only of the rules of Arte, but also of the precepts of* Iudgement *and* discretion, *immediatly before the discourse it selfe of the* Practise, *I haue prefixed a compendium of the rules of Arte, together with a collection of the preceptes of* Discretion *and* Iudgment, *which an artisane ought to vse in* Painting: *For it sufficeth not that he can paint well, except he can also performe it with Iudgement and Discretion. And last of all I haue laide downe certaine examples for their more ready practise and experience in the Arte of Painting.*

Now although in these sixe bookes the whole perfection of Painting be contained, yet notwithstanding, considering with my selfe that Historie *is an accident most necessarily accompanying the same, to the ende the Painter mighte proceede in his practise with the more Iudgement; I thought good to ease him of the labour of turning and perusing many bookes, by adding a seventh booke, wherein is handled all such* Historie *as is necessarie for a* Painter: *beginning at* Heaven *and so proceeding vnto* Hell: *by teaching the way howe* Gods *and* Angels *haue beene expressed, and in what forme & habite antiquity was wont to paint the* Planets, *the* Elementes, *and other thinges: For the knowledge whereof the reading and perusing of Infinite volumes, was otherwise necessarily required. All which I haue done without any regarde of my private profit and commodity, to the ende I might benefite men of my profession, who ought in reason (as I hope they will) to esteeme and regarde my paines vndertaken aswel for their good, as for the amplifying of this Arte, considering the litle helpe and light which other mens labours could afforde me, in so much as this matter hath beene touched of so few, that I may boldly say without arrogancie, my selfe was the first that beganne to write hereof in so artificiall, and methodicall sort; having now opened a ready way, whereby other men maie the more speedily attaine therunto.*

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¶ THE FIRST BOOKE OF THE NATVRALL AND ARTIFICIALL PROPORTION OF THINGS, BY IO: PAVLE LOMATIVS, PAINTER OF MILANE.

The Definition of Painting.

CHAP. I.

(**********)

PAINTING is an arte, which with proportionable lines, and colours answerable to the life, by obseruing the Perspectiue light, doeth so imitate the nature of corporall thinges, that it not onely representeth the thickneſse and roundneſſe thereof vpon a flat, but also their actions and gestures, expreſsing moreouer diuers affections and passions of the minde.

FOr the better vnfolding of which Definition we must vnderstand, that euery naturall thing consisteth of *matter* and *forme:* whereunto *Genus* and *Difference* answere in *Logicke*. Whence the *Logicians* say, that *Genus* declareth the *essence* of things, and *difference their forme and essentiall quality*. Wherefore I thinke it not amisse, according to this doctrine, to lay open the aboue named Definition, by expounding al the *differences*, wherby the art of Painting, is distinguished from all other arts and sciences. The *Genus* then in *Painting is Arte*, which is prooued by two reasons. The first is drawne from the Definition of Arte it selfe, which is nothing els but *a sure and certaine rule of thinges to be made*. The second from the naturall thinges themselues, which are a rule and measure to the greater part of the Artes and sciences in the worlde, (in so much as they The Genus.

are Gods creatures, and consequently indued with all such perfection, as their nature is capable of, and therefore may well bee a certaine rule to artificiall things.

Hence it appeareth that Painting is an arte; because it imitateth naturall thinges most precisely, and is the *Counterfeiter* and (as it were) the very *Ape* of Nature: whose quantity, eminencie, and colours, it euer striueth to imitate, performing the same by the helpe of *Geometry*, *Arithmeticke*, *Perspectiue*, and *Naturall Philosophie*, with most infallible demonstrations. But because of artes, some be *Liberall*, and some *Mechanicall*, it shal not be amisse, to shew amongst which of them Painting ought to be numbred. Now *Plinie* calleth it plainly a *Liberal arte*; which authority of his may be prooued by reason. For although the Painter cannot attaine to his ende, but by working both with his hand and pencel; yet there is so little paines and labour bestowed in this exercise, that there is no ingenuous man in the world, vnto whose nature it is not most agreeable and infinitely pleasant.

Painting is a liberall arte.

For we reade of the French King *Francis*, the first of that name, that hee oftentimes delighted to handle the pencell, by exercising drawing and painting. The like whereof is reported of diuers other Princes, aswell auncient as late. Amongst whom, I may not conceale *Charles Emanuell* Duke of Sauoie, who, (as in all other heroicall vertues, so amongest other liberall sciences in this) imitated and most happely equalled, that great King *Francis* his Grandfather by the mothers side: So that in these and the like exercises, nothing is base or Mechanicall, but all Noble and ingenuous.

For to say the trueth: what Prince or ingenuous man is there, which taketh not delight, with his pencell to imitate God in Nature, so farre foorth as he is able? Farthermore it cannot be denied, but that the *Geometritian* also worketh with the hande, by drawing lines; as circles, triangles, quadrangles, and such like figures; neither yet did euer any man therefore account *Geometrie* a Mechanicall arte, because the handlabour therein imployed is so sleight, that it were an absurdity in respect thereof, to reckon it a base condition.

The like reason is there of Painting, the practise whereof, doth so little weary a man, that he which was Noble before, cannot iustly be reputed base by exercising the same. But if, besides all this, we shall farther consider, that Painting is subordinate to the *Perspectiues*, to *naturall Philosophy*, and *Geometrie* (al which out of question are liberall sciences;) and moreouer that it hath certaine Demonstrable conclusions, deduced from the first and immediate principles thereof, wee must needes conclude that it is a *Liberall Arte*.

Nowe what kinde of liberall arte it is (to omitte all other proofes) maie easily appeare by the foresaide definition: where it is first saide: that, *It representeth vpon a plaine, the thickenesse and roundenesse of bodily thinges*: not excepting any, eyther Naturall or Artificiall: whereby wee maye gather, that it belongeth to the Painter also to repre-

The differences.

sent

sent Pallaces, Temples, and all other thinges made by the hand of the artificer.

Moreouer it is saide, that, *It representeth the figure vpon a plaine*. And hereby it is distinguished from Caruing, (though not essentially, but onelie accidentally (as is saide in the Proeme) by reason of the diversitie of the matter, wherein both of them represent Naturall thinges) which imitateth nature likewise, though it expresse the perfect rowndnesse of the bodies as they are created of God: whereas the Painter representeth them vppon a flatte superficies: which is one of the chiefe reasons, why Painting hath ever bin preferred before carving.

Because by meere arte, vppon a flat, where it findeth onelie length, and breadth, it representeth to the eie the third Dimension, which is *roundenesse* and *thickenesse*: and so maketh the bodie to appeare vppon a flatte, where naturally it is not.

Farthermore it is added in the Definition: *That it representeth the bodily motions*; which is most true. For in that famous picture of the last * Iudgement, donne by the hande of the Divine *Michaell Angelo* in the Popes Chappell at *Rome*, who sees not what motions may bee expressed in bodies, and in what order they may be placed? There may you see our *Lady*, *S. Iohn*, and the other Saints represented with great feare, whiles they beheld Christ mooved with indignation against the wicked, who seeme to flie away and hide themselues behind his backe, that they might not behold his angrie countenance, wholie inflamed with indignation. There shall you beholde the guiltie, who being astonished with feare, and not able to indure his glorious presence, seeke darke dennes and deepe caues to hide themselues in. Motion. *Vid: Georg: Vasare in the life of M. Angell: pagi. 147.

On the one side, you shall finde the Saintes seeming (in a sorte) to finish the acte of the resurrection, ascending vp into the ayre, to be placed at the right hande of Christ. On the other side, you woulde thinke you sawe the Angelles comming downe from heaven with the standard of the Crosse. And on the other, carrying the blessed soules to bee placed at the right hand of God.

And to conclude, there is no corporall motion, whether it bee forwardes or backewardes, on the right hande or on the left, vpwards or downewardes, which may not bee seene expressed, in this most artificiall and admirable picture. But if wee shall farther consider the *Passions* and *motions* of the minde, whereof the definition maketh mention likewise, they are also to be found in the same worke, with no lesse arte then admiration to the beholder, especialy in Christ: in whome you may see wrath and indignation so kindled, that he seemeth to be altogether incensed therewith.

Againe, both in the * Saintes and Dãned soules, being appalled and confused, is most liuely expressed, an exceeding dread and horror of the wrathfull Iudge. And in a word, many motions aswell of the body, as of the mind, are to bee founde in the workes of this divine *Bonarvotus*, of the rare *Raphaell Vrbine*, and of other worthy Painters both olde and newe; as- * In the saints a reverent, in the damned a desperate feare.

well of loue as hatred, sadnesse as mirth, and all other passions of the minde.

Proportion. All which representations are after declared in that part of the definition, where it is saide, that *Painting with proportionable lines maketh &c.* Where wee must note that the Painter in his descriptions, doth not drawe lines at randome without rule, proportion, or arte, (as some vainely haue imagined) since the arranteſt bunglers that are, proceede with some litle methode. And although *Horace* in his booke *de arte Poëtica* saith: that,

The Poet and the Painter hath like patent to invent
A story, and dispose the same as shall him best content:

Yet that is thus to be vnderstoode, that it is lawfull for him to expresse a figure in what action hee list: As in shewing *Iulius Cæsar* in the *Pharsalian* warre in some action, which peradventure he never did; as setting him in the Vawarde, when he, perchance, was found in the Rearewarde, or representing him encouraging his souldiers to valour, which, perchance, he neuer did: This only excepted, the Painter is bounde to proceede in al his workes according to proportion and arte. Wherefore before you beginne to *Stell, delineat and tricke out* the proportion of a man, you ought to know his true quantity and stature. For it were a grosse absurdity to make a man of the length of tenne *faces*, which was of eleven or twelue. Besides this, we ought to knowe what proportion the for-heade hath with the nose, the nose with the mouth and the chinne, the whole face with the necke; and in a worde to learne the true proportions of all things Naturall and Artificiall.

Now becausse it seemeth a matter of great difficulty, and almost impossible, for one man to attaine to the full perfection of all this knowledge, we may propose vnto vs the example of the most iudicious *Apelles*, who when he vndertooke any speciall peece of worke, wherein hee meant to shew the vtmost of his skill, hee vsed to hang it forth to publicke view, hiding himselfe behinde, to the ende hee might harken what every mans iudgement was, concerning the proportion and workemanshippe thereof, and according to each mans censure of such things as appertained to their professions, he still corrected his worke: as on the contrary side he did confute and reprehende the censures of such as woulde take vpon them, to giue their iudgementes of such things as appertained not to their professions (as did the Shoomaker, who not content to finde fault with the shooe of one of his pictures, would needes censure the other parts) vnto whom he answered: * *Ne sutor ultra crepidam.*

* Let not the Sowter presume beyond his slipper.

Order. Farthermore the Painter ought to obserue an order and method in these proportionable lines: therein imitating Nature in her proceedinges: who first presupposeth matter being a thing voide of *forme*, *beauty*, *bound*, or *limite*, and afterwardes bringeth in the *forme*, which is a beautifull and limited thing. In like sorte the Painter taking a table (in the surface whereof there is nothing but a flat and plaine superficies, without beautie or limitation of parts) he *trimmeth*, *primeth* and *limiteth* it by tracing

tracing thereon a man, a horſe, or a *Columne*, forming and tricking the true proportion thereof, and (in a word) imitating by lines the nature of the thing to be painted in breadth, length, and thickneſſe.

And becauſe in this place there falleth out a certaine precept of *Michael Angelo* much for our purpoſe, I wil not conceale it, leaving the farther interpretation and vnderſtanding thereof to the iudicious reader. A rule. It is reported then that *Michael Angelo* vpon a time gaue this obſervation to the Painter *Marcus de Sciena* his ſcholler; *that he ſhould alwaies make a figure Pyramidall, Serpentlike, and multiplied by one two and three*. In which precept (in mine opinion) the whole myſterie of the arte conſiſteth. For the greateſt grace and life that a picture can haue, is, that it expreſſe *Motion*: which the Painters call the *ſpirite* of a picture: Nowe there is no forme ſo fitte to expreſſe this *motion*, as that of the flame of fire. Which according to *Ariſtotle* and the other Philoſophers, is an elemente moſt actiue of all others: becauſe the forme of the flame thereof is moſt apt for motion: for it hath a *Conus* or ſharpe pointe wherewith it ſeeemeth to divide the aire, that ſo it may aſcende to his proper ſphere. So that a picture having this forme will bee moſt beautifull.

Now this is to bee vnderſtoode after two ſortes: either that the *Conus* of the *Pyramis* bee placed vpwardes and the *baſe* downe-wardes, as in the fier; or elſe contrary wiſe, with the *baſe* vpwardes and the *Conus* downe-wardes: In the firſt it expreſſeth the width and largeneſſe of a picture, about the legges and garmentes belowe; ſhewing it ſlender aboue *Pyramidall*-wiſe, by diſcovering one ſhoulder and hiding the other, which is ſhortned by the turning of the body. In the ſeconde, it ſheweth the figure biggeſt in the vpper partes; by repreſenting either both the ſhoulders, or both the armes, ſhewing one legge and hiding the other, or both of them after one ſorte, as the skilfull Painter ſhall iudge fitteſt for his purpoſe. So that his meaning is, that it ſhoulde reſemble the forme of the letter S placed right, or elſe turned the wronge way, as S; becauſe then it hath his beauty. Neither oughte hee only to obſerue this forme in the whole body, but even in every part: ſo that in the legge, when a muſcle is rayſed outwardes on the one ſide, that which anſwereth directly on the contrary ſide, muſt be drawne in and hid (as may be ſeene in the life.)

The laſt parte of *Michaell Angelo* his obſervation was, that a picture ought to bee *multiplied by one two and three*. And heerein conſiſteth the chiefeſt skill of that proportion, whereof I meane to intreate more at large in this booke. For the Diameter of the biggeſt place, betweene the knee and the foote is double to the leaſt, and the largeſt parte of the thigh triple.

But to returne to the Definition; that parte remaineth to be expounded, wherein it is ſaide, *that Painting repreſenteth thinges with Colours, like to the Life*. Whence it is to be marked, that the artificiall painter ought to proceede according to the courſe of Nature, who firſt pre- Colour.

ſuppoſeth *matter* (as the Philoſophers hold) unto which it addeth a *forme*. But becauſe to create the ſubſtances of things proceedeth from an infinite power, which is not founde in any creature (as the Divines teach) the Painter muſt take ſomething in ſteed of matter: namely *Quantitie proportioned*; which is the matter of Painting. Here then the Painter muſt needs underſtand that *proportioned quantitie* and *quantitie delineated* are all one, and that the ſame is the materiall ſubſtance of Painting. For hee muſt conſider, that although hee be never ſo skillfull in the uſe of his colours, and yet lacketh this delineation, hee is unfurniſhed, of the principall *matter* of his arte, and conſequently of the ſubſtantiall part thereof. Neither let any man imagine that hereby I goe about to diminiſh the powre and vertue of colour, for as if all particular men ſhould differ one from another in matter alone (wherein out of doubt all agree) then all men muſt needes bee one, and ſo that moſt acceptable variety of ſo many particulars as are now in the world, would be wanting (which *variety* is cauſed by thoſe 7. particularities which the Philoſophers call * *particularizing qualities*, that is * 7. ſubſtantiall accidents which cauſe the particularity and ſingularity of ſubſtances:) So if the Painter ſhould only pourtrait out a man in iuſt ſymmetry agreeable to Nature; certainely this man would never bee ſufficiently diſtinguiſhed by his meere quantity: becauſe diverſe men may agree in the ſame quantity: But when unto this proportioned quantity he ſhall farther adde colour, then he giveth the laſt forme & perfection to the figure, inſomuch, that whoſoever beholdeth it may be able to ſay: this is the picture of the *Emperor Charles* the fift, or of *Philippe* his ſonne, it is the picture of a melancholie, flegmaticke, ſanguine, or cholericke fellowe, of one in loue, or in feare, of a baſhfull young man &c. And to conclude the picture will attaine to ſuch perfection, that the party counterfeited may eaſily bee knowne thereby. Wherefore I advize the Painter to be very skillfull in the uſe of colours; as in that wherein conſiſteth the whole perfection of his arte.

The matter of Painting.

*Indiuiduantes qualitates.

* Forme, figure, place, ſtocke, name, country, time.

Painting and Carving differ.

And in this point alone is Painting diſtinguiſhed from all other artes, and chiefely from Carving: becauſe in preciſe imitation of the life the Painter performeth much more then the carver is able. For the carvers intent is onely to giue the ſelfeſame quantity to his figure, which his naturall patterne hath, ſo that his ſpeciall purpoſe is to make the figure *equall* to the *life*, which cannot therefore be ſaied to be perfectly like thereunto; becauſe Philoſophie teacheth us that *ſimilitude* is not properlie found in Quantity, but in Qualitie onely: now the colour which the Painter uſeth, giving thereby the true ſimilitude and proper reſemblance to his counterfeits, is moſt truelie and properlie Qualitie: And although wee uſuallie call one thing like to another, when it hath the ſame quantitie, yet this is an improper ſpeech: for if wee ſhould ſpeake properlie we ſhould call it *equall* and not *like*. Wherefore ſimilitude is founde onely in quality; and equalitie which the Carver conſidereth, onely in Quantitie. But the painter doth not onelie indevor to giue the true and iuſt quãtity to his figure, by making it equal to the life, as the carver dooth, but moreover addeth qualitie with his colours

lours, giving thereby both quantity and similitude, which (as hath beene prooved) the carver cannot doe.

It followeth in the definition, that in all this the Painter obserueth the *Perspectiue light*, without which he can doe nothing: For when he would represent naturall bodies, which are commonly rounde (because the light is diuersly received upon a round body, whose beames falling upon the first part thereof, doe cause a more manifest luster, then in the other partes, so that in the second they are weakned, and in the third almost quite lost) he must expresse this effect of the light as well with lines as colours. For the light which striketh the body with greatest vehemency, must be expressed with more raysed, bowed, cõvexed, & arched lines: that which falleth theron equally is to bee represented with straight lines; and when it beginneth to decay, you must beginne to make hollowe and circular lines, as they use in shaddowing concavities and holes, but with such a sweetnesse, that in the first partes where the light beginneth to decay they bee pretily arched, in the second a little more, and so proportionablie. Neither yet is it allwaies necessary, that the parte where the light shineth most, shoulde be placed more towardes us, and nearer our eie: for often times the figure is placed sidelong, and then the light striketh uppon that part which is farthest off from the eie. Now if any man obiect, that by this reason the part which is lesse lightned should be nearer us, whereas contrariwise vpon the sudden it seemeth that the lightest part ought to stand neerest us, he must understand, that this commeth to passe by meanes of the Perspectiues. Because he which placeth a figure sidelong, sheweth the parte towardes us in greater quantity, with larger lines, whereby the Conus of the Pyramis *Perspectiue* commeth to our eye with a larger and blunter angle; and the parte which is fartheſt of from the eie, is resembled with lesser lines as the *Perspectiues* require; whence wee see with a sharper angle. And although one part be lightned, yet the light maketh not the lines seeme bigger then they are: and by this meanes they appeare lesser, as if that parte were farther of from the eie. And this is the reason why, when we see the face of a man, wee presently iudge of all the partes thereof by the neereneſſe or farneſſe off.

Light.

Now the Painter expresseth two thinges with his *Colour*: First the colour of the thing whether it be artificiall or naturall: which he doth with the like colour; as the colour of a blewe garment with artificiall blewe; or the greene colour of a tree with a like greene. Secondly he expresseth the light of the sunne, or any other bright body apte to lighten or manifest the colours. And because *Colour* cannot be seene without light, being nothing els (as the Philosophers teach) but * *the extreme superficies of a darke untransparent body lightned*, I hold it expedient for him that will prooue exquisite in the use thereof, to be most diligent in searching out the effects of light, when it inlightneth colour; which who so doeth seriously consider, shal expresse all those effects with an admirable grace. And although the blewe be equally dispersed through all the parts of a garment, so that there is no more in one part then in another: yet notwithstanding when

A double effect of colour.

* This is true materially.

it is illustrated by any light, it causeth one kinde of brightnesse in that part, where it striketh more vehemently, and another in that part, where it shineth lesse.

Now when the Painter would imitate this blewe thus lightned, he shal take his artificiall blewe colour, counterfeiting therewith the blewe of the garment: but when he would expresse the light, wherwith the blew seemes clearer, he must mixe so much white with his blewe, as he findeth light in that part of the garment, where the light striketh with greater force, considering afterwardes the other part of the garment, where there is not so much light, and shall mingle lesse light with his blew proportionably, and so shall he proceede with the like discretion in all the other partes: and where the light falleth not so vehemently, but only by reflexion, there he shall mixe so much shadowe with his blew, as shall seeme sufficient to represent that light, loosing it selfe as it were by degrees; provided alwaies, that where the light is lesse darkened; there he place lesse shadowe.

In which iudicious expressing of the effects of light together with the colours, *Raphael Vrbine*, *Leonard Vincent*, *Antonius de Coreggio* and *Titian* were most admirable, handling them with so great discretion and iudgment, that their pictures seemed rather naturall then artificiall. Where amongst other thinges you shall finde certaine *spottes* in the carnation; the reason whereof the vulgar eie cannot conceaue; notwithstanding these conceipted workemaisters expressed their cheifest arte therein; considering with themselues that the light falling vppon the flesh, caused these and such like effectes: in which kinde *Titian* excelled the rest; who aswell to shewe his greate skill therein, as to merit commendation, used to cosen and deceaue mens eies. The like did *Mich: Angelo*, who to make proofe of his singular insight in the *Anatomie*; inclyned somewhat toward the extreame, by raising vp his muscles a little too much; and by this meanes shewed the eminencies and risinges; in which naturallie they were small, as in the bodye of CHRIST. &c.

Note.

Againe *Titian* to make knowne his arte in lights and shaddowes, when he would expresse the lightest part of the bodie, used to adde a little too much white, making it much lighter then his paterne, and in the obscurer parts: where the light fell by reflexion, a little too much shaddow, in resemblance of the decay of the light in that part of the bodie: and so his worke seemeth to bee much rayled, and deceaue the sight: for the light which commeth to the eie in a Pyramidall forme (as shalbe shewed in the booke of light) commeth with a blunter and bigger angle, and so is seene more evidently; whence ariseth a wonderfull eminencie, the especiall cause whereof is, becaus there is much more shadow then needeth in that part, where the light decaieth most: so that the visuall lines fayling, that part cōmeth to the eie in an acuter and sharper angle, and therefore cannot bee seene so perfectlie, insomuch that, that part seemeth to flie inwardes and *stand farther off*. Thus when the forepartes of a bodie are much raised,

and

and the hinder ſlie ſufficiently inwardes, there appeareth a very great heightning; which giveth a wonderfull *ſpirite*: And after this ſorte *Titiane* beguiled the eies of ſuch, as beheld his moſt admirable workes. But becauſe this whole volume conſiſting of 7 bookes, contayneth nothing els but a large expoſition of the Definition of Painting, I will now proceede to the Diviſion.

OF THE DIVISION OF PAINTING.

CHAP. II.

PAINTING is either Contemplatiue or Practicall: the contemplatiue ſetteth downe generall precepts, to be learned of every one that will become famous in the arte: the practicall giveth obſervations of diſcretion and iudgement, by teaching how to put that in practiſe, vvhich is generally conceived: and this parte haue I reſerved for the ſixt booke, intituled of Practiſe. And becauſe Hiſtory is alſo neceſſary for a painter (as hath beene ſaide) I haue according to the ſame order of Iudgement, compiled a ſeventh booke concerning the ſame.

The contemplatiue part is fiue-foulde: the firſt handleth *Porportion*: the ſecond the *motions*, *actions*, and *ſituation* of figures, the third colour: the fourth *light*: and the fift *Perſpectiue*: *Proportion* is of two ſortes: Either Proper, expreſſing the exact and true proportion of the thing to be repreſented: as for example the exact proportion of a man, whoſe ſtature conſiſteth of nine or ten faces in length, is that the face in reſpect of the whole body, ſhould be a ninth or tenth part thereof; And of this I meane to intreate in this booke: Or elſe in Perſpectiue in reſpect of the eie, differing

Proportion proper.

Prop: Perſpectiue.

ring very much from the other. For according to the distance of the thing from the eie, it iudgeth what proportion the head or face, hath with the whole bodie: So that if the Carver shall make the statue of a man of 10 heads, obserue his true and naturall proportion, and afterwardes place it something high, questionlesse the eie will iudge thereof naturally, as being vnproportionable: but if the beholder shall consider the Perspectiues, hee will finde by a Mathematicall Demonstration drawne from the nature of the visuall lines, that it carrieth a good proportion: The reason whereof is, because the statue being on high, and hee which beholdeth it belowe, the heade, face and vpper partes, will come to the eie in a sharp angle, and the legges and lower partes in a blunte, whence the beholder will conclude, that the vpper partes are small in respect of the lower partes.

Now the Philosophicall and Perspectiue reason hereof is, because when the statue is represented in the middest of the open aire, which beeing transparent, is filled with certaine visuall species (like vnto those which are reflected from a looking glasse to the eie of the beholder,) vvhich comming into the eie, meete with those visuall lines, which come in a pyramidall forme, whose *cone* toucheth the eie. Nowe the Painter must not obserue both these proportions together in his worke, neither indeede can he. And who so desireth to prooue rare, must be sure that he doe not alwaies giue the true and naturall proportion to his pictures; least he fall into the like grosse errours, that some painters and carvers haue done, who woulde needes obserue the same. So that he only is reputed a true *Phidias*, or exact *Apelles*, who proportioneth his statue or picture, answerable to the place where it is to be set, in respect of the beholders eie. As if the place be high, and the sight low, he shall make the head and higher partes of his picture bigger then the *life*: that so the eie seeing it, may iudge it to be proportionable: As if he make the counterfeit of a liue man, of tenne *faces* standing vpright on his feete, and be to place the same very high, and the sight belowe, hee shall make the face thereof an eighth, ninth, or so much bigger then the *life*, as neede shall require: or if the mans face be a * tenth part of his body, he shal adde thereunto an eighth or ninth part or as cause shall require, that so the picture may seeme proportionable to the eie: according to the generall rule which teacheth; *that so much of that parte must be added, as is lost by the distance of the place*; that so the picture may come to the eie in his due proportion. Which rule *Phidias* and *Praxitiles* obserued, in those statues in * *Monte Cavallo* in *Rome*, which *Michael Angelo* measuring, found their faces to be so much bigger, as they lost by standing in so high a place: from whence the eie iudgeth of them as most proportionable.

* Or eleven.

* Mons Quirinalis.

The selfe-same order did that admirable workeman of *Traians Columne* keepe, whose vppermost pictures are likewise so much bigger, as they are diminished by reason of the distance of the place, wherefore they seeme all of an equal quantity. And (to conclude) all the most famous workemen both auncient and late, haue diligently obserued the same: The reason whereof

is

is; becauſe Pictures and Statues were chieflie invented, to the ende that aſſoone as a man ſawe any counterfeit in a table or in Marble, he might be preſently put in minde of the *Prototypon*, whome it repreſented; ſo that by a conſequent, *the ende of pictures is to bee ſeene*. Wherefore the Proportion muſt needes be anſwerable to the eie.

But you will aske mee what proportion a picture ought to haue, which is drawne vppon a mooueable table or cloth, which may bee diverſly placed either high, lowe, or levell with the eie: whereunto I anſwere that to the end theſe pictures may haue a good grace, the Painter muſt alwaies imagine that they ſhould hang ſomething high, becauſe the eie being ſeated in the vppermoſt place aboue all the other ſenſes, is more delighted to looke vpward. And this alſo was much practiſed by *Raphaell*, *Perino del Vaga*, *Frauncis Matſolinus*, *Roſſo*, & all other famous Maiſters, who meant to make their pictures acceptable: in whoſe workes you ſhall ſee the leggs, and lower partes a little ſhorter, and the vpper partes bigger. But of this in the booke of *Perſpectiues*, where it ſhall bee handled particularly, according to everie kind of view. Note.

By *Motion*, the Painters meane that comelines, and grace in the porportion and diſpoſition of a picture, which is alſo called the ſpirite and life of a picture. And this is either Naturall or Artificiall. The Naturall in this place, is that which is proper to the man, whome we intend to counterfeit: As if wee would drawe *Cato Vticenſis*, who was naturallie a verie graue man, we muſt ſo diſpoſe our picture, that we alwaies obſerue the ſame decorum of gravitie, in all the partes of his body. Artificiall comelines, is whē the skilfull Painter in drawing a King or Emperor, expreſſeth them graue and full of Maieſtie, although peradventure they bee not ſo naturallie; or in Painting a Souldier maketh him more furious and Martiall, then happily he ever was in the fielde: which rule Diverſe worthie Painters haue followed, with verie good diſcretion. So that the precepts of Arte permit vs to repreſent the Pope, the Emperor, a Souldier, or anie other perſon, with that Decorum which truely belongeth to them. And herein lyeth the chiefe pointe of the skill; not ſo much in repreſenting the action, which peradventure the Pope or Emperor never did, as that which he ought to haue donne, in reſpect of the Maieſtie and decorum of his eſtate. Motion. Naturall. Mot. Artificiall.

And this is the order and method of iudgment, which ought to bee held not onely in this, but euen in al the reſt: as in proportion, by ſupplying the defectes of nature, by the helpe of arte. So that if a Ladie haue anie diſproportionable parte in her bodie, the Painter ſhall not expreſſe the ſame too ſtrictly in her picture: Or if her complexion, ſhall faile of that perfection which were to bee wiſhed, hee muſt not be ſo Stoical, as to repreſent it ſo; but rather helpe it a little with the beawtie of his colours; yet with ſuch a ſweete diſcretion, that the counterfeit looſe nothing of his reſemblance: but onelie that the defect of nature, may bee pretilie ſhaddowed with the veile of Arte. Note.

And in theſe kind of motions *Leonard*, *Michaell Angelo*, *Polidore* and

Gan-

Gaudentius were singular.

Colour Naturall.

The Colour together with the light hath likewise a double consideration: either Naturall, or in Perspectiue; as hath beene said of Proportion. Naturall colour inlightned, is that which a man or any other thing to bee painted hath naturally; and heere I call it naturall, not after the stricte signification of the Philosophers, but after the maner of Painters: for example: that parte of the naturall body, which standeth directly opposite to the sunne, hath three degrees of redde colour, and receiveth other three of the light of the sunne; now if the painter will represent this part iust as it appeareth in the *life*, he must doe it by adding three degrees of red colour, and other three of white, wherewith the light is to be expressed; and so shall he most naturally resemble both the colour and the light.

Colour Perspect.

Colour lightned by the Perspectiues is like to the Naturall, not by taking three degrees of the one, and as many of the other, but by considering the distance of the place, from whence the picture is seene: wherefore if the place be very high, he shall mixe with his redde three degrees, and one thirde part or more or lesse, according to the quantity of the light lost by reason of the distance of the place, and so will the picture most neerely resemble the *life*: and (in a word) by how much the more white is mixed with the redde, so much doth the picture loose of the brightnesse by beeing so high. Wherefore *Titiane* and the skilfull *Polidore*, (to the ende they might perfectly vnderstande this secret of the perspectiue light) gaue so great *lightes* and *spirite* to their pictures. Now of these two waies of *Colouring*, the painter shall follow that of the Perspectiues, by the same rule which I haue alleadged before, speaking of proportion. So that if he will paint two or three men one behinde another, he shal giue each of them foure degrees of colour, and as many of light: provided alwaies, that in expressing him which standeth hindmost, he mixe so much the lesse white, as hee looseth of the light, by reason of the distance: for although all those men doe indeede receiue equall degrees of colour and light, yet notwithstanding the colour and light of the hindmost commeth to the eie vnder a sharper angle, and so it cannot be seene so cleerely, as that which is neerer: so that the eie iudgeth it to haue lesse light, because it cannot be seene so evidently: neither is this any thing contrary to that which I saide, that when a picture is to stande on high, the brightnesse must be augmented so much, as the eie looseth by reason of the distance; wherefore when you paint many pictures vpon one table, one behinde an other, if your table be to stande in an high place, and farre from the eie, you shal adde so much the more light to your picture, as shall make it seeme so much the neerer, as it looseth by the distance: but you may not represent an other man in this place which seemeth to stande farther of, except you diminish the light. Wherefore if you giue three degrees of light to the neerer figure, you must giue lesse to the hinder, for the same reason. But of this I will intreate more at large in my bookes of Light and the Perspectiues.

Now in this first booke I meane to speake only of the true and proper

propor-

proportion of Naturall and Artificiall things; not that the painter ought alwaies to obserue the same, (who ought still to haue respect to the proportion Perspectiue) but becausse it behooveth him first to be acquainted with this proper proportion of things, that thereby he may be the better inabled, to draw and transferre it afterwardes to the Perspectiue of the eie: As shall bee shewed more at large in my booke of the Perspectiues.

OF THE VERTVE AND PRAISE OF PROPORTION.

CHAP. III.

SVCH is the importance and vertue of *Proportion*; that nothing can any way satisfie the eie, without the helpe thereof. So that whatsoever worketh any pleasure or delight in vs, doth therefore content vs, becausse the grace of Proportion, consisting in the measure of the partes, appeareth therein. Wherefore all the inventions of men carry with them so much the more grace and beauty, by how much the more ingenuously they are proportioned. Whence *Vitruvius* saith, *that whosoeuer will proceede in his workes with iudgement, must needes be acquainted with the nature and force of proportion*: which beeing well and kindely vnderstoode, will make him not only an excellent iudge of ancient and late workemen, but also an inventor and performer of rare and excellent matters, himselfe.

Now the effectes proceeding from *proportion* are vnspeakeable: the principall whereof, is that *maiestie and beautie*, which is founde in bodies, called by *Vitruvius*, *Eurithmia*. And hence it is, that vvhen wee beholde a well proportioned thing, wee call it *beautifull*; as if wee shoulde saie, indued with that exact and comely grace, whereby all the The effectes of Propor.

perfection of sweete delightes belonging to the sight, are communicated to the eye, and so conueyed to the vnderstanding.

But if we shall enter into a farther consideration of this beauty, it wil appeare most euidently, in things appertaining to Ciuile discipline. For it is strange to consider, what effects of *piety*, *reuerence*, and *religion*, are stirred vp in mens mindes, by meanes of this sutable comelinesse of apte proportion: A pregnant example whereof we haue in the *Iupiter*, carued by *Phidias* at Elis, which wrought an extraordinary sense of *religion* in the people. Whereupon, the ancient and renowned *Zeuxis*, well knowing the excellencie and dignity thereof, perswaded *Greece*, in her most flourishing estate, *that the pictures wherin this maiesty appeared, were dedicated to great Princes, and consecrated to the Temples of the immortall Gods*; so that they held them in exceeding great estimation; partly because they were the workes of those famous Masters, who were reputed as Gods amongst men; and partly because they not onely represented the workes of God, but also supplied the defects of Nature: euer making choise of the flower and quintessence of eie-pleasing delights.

Neither yet is this proportion proper vnto painting alone, but extendeth it selfe, even vnto all other * arts; insomuch as it is drawne from mans body, which as the painter chiefely proposeth to himselfe (as *Vitruvius* noteth) so doth the *Architect* much imitate it, in the conveiance of his buildings, and without which, neither the caruer, nor any handicrafts man, can performe any laudable worke: because it was the first patterne of all Artificiall thinges; so that there is no arte, but is some way beholding to Proportion. Yet notwithstanding, the Painter (as *Leo Baptista Albertus* affirmeth) insomuch as he considereth mans body more specially, is iustly preferred before all other Artisans, which imitate the same: because Antiquity meaning to grace painting aboue all the rest (as being the chiefe Mistresse of this proportion) hath named all the rest *Handicraftsmen*, excepting onely Painters out of that number.

* Vid. cap. 28. lib. 1.

OF

OF THE NECESSITIE AND DEFINITION OF PROPORTION.

CHAP. IV.

IT was not without iuſt cauſe that the ancient *Grecians* (at what time the art of Painting had fully attained to his perfection, by the induſtry of *Timantes*, *Euſenidas*, *Ariſtides*, *Eupompus Sicyonius*, and *Pamphilus* the famous *Macedonian* painter, and maſter of *Apelles*, who alſo was the firſt learned painter, directing his workes by the rules of arte, aboue any of his predeceſſors, and well conſidering, that whatſoeuer was made without meaſure and proportion, could never carry with it any ſuch congruity, as might repreſent either *beauty* or *grace* to the iudicious beholder) were wont to ſay, that it was impoſſible to make any tollerable, much leſſe commendable picture, without the helpe of *Geometry* and *Arithmeticke*; wherfore they required the knowledge therof, as a thing moſt neceſſary: which ſaying was alſo approved by *Philip Macedo*. And ſurely it is impoſſible, (to omit the meere *artiſans*) that he who is ignorant of theſe two ſciences, ſhould vnderſtand the exact meaſure and proportion of any probable or true body: The neceſſitie of which proportions ſhalbe ſhewed in this booke. It is apparant then, that a picture lacking this, is like a peece of Marble groſſie wrought, without rule or meaſure: or to *Columns*, which although they be too ſlender or too groſſe, too ſhorte or too long, yet are called *Columns*, as dwarfes and deformed creatures are named men. Now this firſt booke ſhal containe the generall proportions of the principall things alone, from whence the reſt are derived: of which before I beginne to ſpeake, I holde it convenient to conſider the definition of *proportion* and the partes thereof.

Proportion is a correſpondencie and agreement of the meaſures of the partes betweene themſelues, and with the whole, in every worke. This correſpondencie is by *Vitruvius* called *Commodulation*: becauſe a *modell* is a meaſure which beeing taken at the firſt, meaſureth both the partes and the whole. And this is that (to omitte the ſeverall Proportion.

kindes thereof, which shalbe distinguished in their due place) which for so longe space having bin lost, was the cause why the exact and true proportion of mans body was not vnderstood: by occasion whereof there never came any workemanly peeces abroad, although the matter were never so costly; & consequently that the Painters being ignorant of that they had in hand, in steede of proportionable men, made *lame* pictures, as the *Architecture, tẽples, Images, & pictures* made throughout the whole world (but especially in Italy) about the time of *Constãtine the great*, vntill *Giotto* in *Tuscany*, & *Andrino di Edesia Pavese in Lõbardy*, can sufficiently witnes. And this (in a word) is that, the knowledge whereof so satisfieth the iudgement, that it maketh vs not onelie able to make whatsoever wee list, but also teacheth vs to iudge of Images & picturs, aswel ancient as new; & without this a Painter (besides that he is not worthy the name of a Painter) is like one which perswadeth himselfe he swimmeth aboue water, when indeed he sinketh. To conclude then it is impossible, to make any decent or well proportioned thing, without this symmetricall measure of the partes orderly vnited.

Obserue.

Wherefore my greatest indevor shall bee, to lay open the worthinesse of this part of Painting, vnto all such as are naturally inclined thereunto, by reason of a good temperature, ioyned with an apt disposition of the partes thereof. For these men wilbee much affected therewith, to the ende they may the better perceiue the force of Nature: who by industrie and helpe of a good conceipt, will easily attaine to so deepe a reach, that they wilbee able vppon the sudden to discerne any disproportion, as a thing repugnant to their nature: vnto which perfection on the contrarie side they can never attaine, whose iudgemẽts are corrupted, through the distẽperature of their organicall partes. I speake of such who not knowing the vertue of proportion, affect nothing else but the vaine surface of garish colours, wrought after their owne humor, who prooue onely dawbers of Images and walles throughout the whole worlde; mooving the beholders partly to smile at their follies, and partly to greiue that the arte should be thus disgraced by such absurde Idiotes: who as they haue no iudgement heerein; so doe they runne into diverse other most shamefull errors; into which I never heard that any ever fell, who were acquainted with the beauty of proportion; but haue rather prooved men of rare spirites and sounde iudgements: as may be gathered by the great request it was in, vntill the times of those Princes, aswell ancient as late, some whereof, I haue cited in the first chapter, talking of the dignity of Painting.

OF THE EXTERNALL PARTS OF MANS BODY.

CHAP. V.

MY purpose is in this place, for our better vnderstanding, to name al the external partes and members of mans body: for these are more necessary for a painter, then the rest, in the vse of the proportions, which shal be handled, in the Chapter following.

Now the highest part (as al men know) is called the *Head*. The fore part thereof, the *forehead*. The turning of the haire, the *crowne*. The roote of the haire aboue the forehead, the *Center*. The haire which groweth before, the *foretoppe*. The parting of the haire beginning at the *forehead*, and reaching to the crowne, (as in men amongst the *Nazarens*, so in all *women*) is called the *deuiding* or *seame*. Womens long haire is *coma*. That which busheth out, *Cesaries*, or the *bush*: those which runne together in one place, *feakes*: those which are pretely inuolued together, *frizled*: those which are full of circles, *curled*: the long haire in the powle, *Cuticagna*; or the *powle-locks*; the forehead containeth all the space betweene the roote of the haire before, and the *eybrowes*: the *pulse* is the highest part of the forehead, ending with the haire: *Melone* is that swelling out in the forehead aboue the eyebrowes: the *temples* lie betwixt the pulse, the forehead, and the eare: the *eare* is that turning, which is contained betweene the temples, the vpper part of the cheeke, and the roote of the haire by the side of the head; the lower part wherof is called the *tippe* or *lippet*; in the middest whereof, is the hole, where the sound entreth in, called in Italian *Mirenga*: the *eyebrowes* are those thicke haires at the bottome of the forehead: the space betweene the eyebrowes, the Italians call *glabella*: the vpper eyelid is that little part, which compasseth the vpper part of the eye: the *eye* is that round ball, which is contayned betweene the vpper and the lower eyelidde: the *blacke* of the eye, is the rounde spotte, in the middest of that little circle, by vertue whereof we see, and is called the *apple* or *sight* of the eye: the

outward corner of the eie is that, which is next to the eare, called *Cornice*. The inner, is that which is towardes the nose. All the space betweene the vpper eielid, the outward corner of the eie, and the whole turning of the eie, to the vpper parte of the cheeke, and the *glabella*, is called the case or hollowe of the eie. The *nose* is contained betweene the cheekes, descending from betwixt the eies, and endeth at the *nostrelles*. The *Nostrelles* are those two prominencies which hang out on each side, of the bottome thereof, each whereof hath an hole or passage whereby wee smell, and is termed *Papilla* in Italian. The lower ende of the nose which standeth forwardes, is called the *top* or *point*. The rising in the middest, the *ridge* or *gressell*: The vpper cheeke is that space betweene the eare, the hollowe of the eie, the nose, and the lower cheeke, whereof the parte rising towards the eie, is named *mellone*, or the bale. The *lower cheeke* is bounded with the vpper, the nostrelles, the mouth, the chin to the throate, and the necke vnder the eare. The *vpper lippe* is that redde peece of flesh aboue the mouth called also *Vergine*. The mouth is that Division which is betweene the vpper and the nether lippes, which is redde like the other. That concavity which commeth downe from the bottome of the nose to the vpper lip, is the *gutter* of the nose. The roofe of the mouth is called the *palate*. The tonge is that which mooveth in the mouth, in Ital. *strozza*. The passage betweene the lungs and the mouth, through which the breath passeth, is the *windpipe*. The *gumme* is that spotted flesh in which the teeth are fastned: the 4 first whereof are called *Dividers*, next vnto which on each side, are the *Doggeteeth*: The other 5 on each side with three rootes, are the grinders, or *Checkteeth*: So that the full number of the teeth is 32. The *chinne* or place of the bearde is the extremity beneath the lippe, & the end of the face, whose beginning is at the roote of the haire: The hinder parte vnder the crowne, some doe call *gnucca*, or the nape or nolle; as also the vpper part, where the haires grow behind is the beginning of the necke, and is called *cervix*. Those lõg haires which grow vnder the chin about the mouth & vpon the lower cheeke towards the haire neere the eare, are called by a generall name the *Bearde*: Those vpon the vpper lip, the *mostachiums*.

The throate is the parte betwixt the chinne & the beginning of the bodie or truncke, in the middest whereof directly vnder the chin, is that rising which is called the throate bone. The concavitie of the necke before, betweene the ende of the throate, the *Clavicolæ*, & the beginning of the brest, is the *throat pit*. The necke is that part behind, betweene the roote of the haire & the biginning of the backe bone, which on either side is ioyned with the throate, & at the lower end of the necke with the shoulders, wherof the bone in the middest, is called *astragalus*, or the bone of the knitting of the necke with the shoulders. The whole truncke or body before, containeth in it; first, the vpper *forke* of the stomach, or breast, which beginneth at the end of the throate-pitte. The breastes or *Pappes* ende with the shortribbes, & are also called the part vnder the pappes &c. In woemen they are called *Dugges* &c. The heades or extuberancies whence the milke is sucked out, are called *Nibles*. The space betweene the breasts or dugs at the lower

forke

forke of the breaſt, is the bulke. The *Armepits* are thoſe hollowes vnder the armes where the haires growe. The ſhort ribbes begin at the ende of the pappes, and reach to the flankes neare the belly. The *flankes* beginne at the end of the breaſts, and are alſo called the *waſte*. The vpper part of the belly lieth betweene the hollowe of the breaſt, the waſte aboue the nauill, and the ribbes, and is alſo called *epa*. The knitting of the entrals is called the *nauill*. The *paunch* lieth betweene the waſte, the priuities, and the flankes, and is alſo called the *belly*, eſpecially in women. Where the haires growe vnder the bellie is the *priuities*. The hollowe compaſſe at the toppe is called *corona*. The place through which the vrine paſſeth, the hole. The two little bals which hang vnder the yard, the ſtones. The priuities of a *woman* are called &c.

The hinder part of the body called the *backe* or chine, conſiſteth firſt of the *ſhoulderblade*, which is the part behinde; the *ſhoulders* ende with part of the chine and *loynes*. The reſt of the backe reacheth downe along from the necke, to the beginning of the clifte of the buttocks. The *loynes* lie betweene the *ſhoulderblades*, the ribbes, and the reſt of the chine to the *reines* or *waſte*. The *reines* reach from the *loynes* to the buttockes, and doe properly belong to the part belowe the waſte, or girdle-ſteede. The *Buttockes* are that fleſhly part which ſerueth vs for the vſe of ſitting.

The *Arme* containeth firſt the ſhoulder, behinde which is the backe, beginning at the *clauicolæ*, betweene the necke and the throate, and reacheth to the ſhoulderblade behinde, which place is properly called the backe. The part of the arme from the *elbowe* vpward, is called the vpper brawne of the arme. The *elbowe* is the bowing of the arme, the inſide whereof is the ioynt; and here the lower part of the arme beginneth. The *wriſte* is where the arme is ioyned to the hand in the inſide. The *palme* is the inſide of the hande betweene the wriſt and the fingers. The *thumbe* is the biggeſt and ſhorteſt of al the fingers. The *forefinger* is next to the thumbe. The *middlefinger* is that which ſtandeth in the middeſt and is longer then the reſt: next vnto this is the *ringfinger*. The *earefinger* or *littlefinger* is the leaſt and laſt of all. The fingers haue alſo other names giuen them by the *Cheiromancers*: As from the hill of *Venus* the *thumbe* is called *Venus*, and ſo forth the *forefinger Iupiter*, the *middlefinger Saturne*, the *ringfinger Sol*, & the *littlefinger Mercurie*. The *brawne* in the palme of the hand, *the hill of the Moone*. The *triangle* in the middeſt of the palme, *the hill of Mars*.

And nowe to the fingers, whoſe ioyntes are as it were euen in number according to their bigneſſe; namely three vpon each of them, ſaue the thumbe; which hath only two. The hinder part of the arme reacheth from the ende of the ſhoulder or armepit to the elbowe; where alſo the ſecond part of the arme beginneth, reaching to the wriſt-ioynt. The *backe* of the hand reacheth from the wriſte, to the firſt ioyntes of the fingers, and is called *pecten*. The ſpaces betweene the ioyntes are called *internodi*, which are two vpon each finger, except the thumbe: which hath but one. In the ſpace betweene the laſt ioynt and the toppe of the finger, is the nayle, whoſe bowing is called *corona*, (I mean where it toucheth the fleſh or skin.)

The whole hand beginneth at the wriſt, and reacheth to the toppe or extremity of the fingers.

The *Legge* conſiſteth of theſe partes: firſt the *thigh*, which beginneth at the trunke of the body, and endeth at the knee. The *hollow* of the thigh, is the inner ſide thereof belowe the privities. The *knee* beginneth at the round bone, at the ende of the thigh, and reacheth downe to the beginning of the ſhinne-bone, which reacheth downe cleane through the legge, to the inſtep. The *inſtep* beginneth at the ende of the ſhin-bone, and reacheth to the beginning of the toes, and is called *pecten*, or the vpper part of the *foot*. The *ankle* is that bone, which buncheth out on each ſide betweene the inſteppe, and the beginning of the *heele*. The *ſmale* of the legge, is the ſpace betweene the ende of the two calues aboue, and the ankle, inſtep, and heele belowe. The *pitte* of the foote, is the hollowe vnder the hill or higher bunch of the foote towardes the ſole. The *toes* haue alſo iointes as the fingers, though they be ſomewhat ſhorter: and haue nailes in like maner: but are otherwiſe called then the fingers; as, the *firſt*, the *ſecond*, the *thirde*, the *fourth*, and the *fift*. The hinder part of the legge beginneth vnder the buttocke; and is called the thigh, and endeth at the hinder part of the knee, called the *hamme* or bending. The *Calues* of the legges beginne vnder the hamme: and are two vpon each legge, the outwarde, which endeth ſomewhat high, and the *inwarde*, which reacheth neerer to the ſmal of the legge; which diminiſheth by degrees, to the part a little aboue the ankle. The *heele* is that part of the foote, which riſeth out backewardes, reaching from the ende of the legge, to the bottome of the foote, called the *ſole*; which beginneth at the end of the heele, and reacheth to the toppe of the toes; containing likewiſe the ſpaces betweene the iointes vnderneath orderly. And thus much may ſuffice for the names of the externall partes of the body.

THE

THE PROPORTION OF A MANS BODY OF TENNE FACES IN LENGTH AND BREDTH.

CHAP. VI.

IT ſtandeth with good reaſon, that (following the methode of the ancient *Grecians*) I ſhould make this body, whoſe proportion I intende to handle particularly, anſwerable to the ſymmetry of all other artificiall bodies, which may be made farre more beautifull, then Nature affordeth any; wherein notwithſtanding the whole ſymmetry of arte may be comprehended more or leſſe. And this point I meane to handle in this chapter and the next: wherefore I haue prefixed this before the reſt, becauſe it is, as it were, the foundation of them all.

This figure then is firſt divided into tenne parts or faces: the firſt whereof (I meane in length) beginneth at the *toppe of the head*, and reacheth to the *roote of the noſtrels*. The ſeconde from thence to the *throat-pit*: the thirde thence to the parting of the *breaſt*: the fourth thence to the *Navile*: the fift thence to the *privities*, which is the iuſt middle of the length of the body. From thence to the *ſole of the foote* are fiue *faces*: whereof two lie betweene the *privities* and *the mid-knee*; the other three betwixt that and the ſole of *the foote*. Thus according to this diviſion, al theſe parts are equal.

Now the firſt part from the toppe of the heade to the noſe, anſwereth to the ſpace betwixt that, and the chinne, in a triple proportion, which maketh a *Diapente* and a *Diapaſon*. That betweene the chinne and the throat-pit, anſwereth to that betwixt the noſe and the chinne in a double proportion, which makes a *diapaſon*: wherevnto the head anſwereth in the ſame proportion. The three faces betweene the throat-pit and the *privities* anſwere to the ſecond, betwixt them & the knee in a *ſeſquialter proportion*; whence ariſeth a *Diapente*: but with the legge they are *Vniſones*, for it hath the ſame proportion with the *thigh*.

Now the bredth of this body conſiſteth likewiſe of tenne faces. Namely betweene the extremities of both the middle fingers, when the armes are ſpread abroad, and is thus devided. One to the wriſt of the hand: one and The bredth.

an

an halfe to the elbowe: ſo much to the *clavicolæ* or ioynt of the ſhoulder; & one to the throat-pit. So that onely the handes are *vniſones*, with that betweene the ſhoulder-ioynt and the throat-pit, & the ſpace betweene the ſhoulders & the elbow, with that betweene the elbow & the wriſt; ſo that theſe anſwere to each other in a *ſeſquialter proportion*, called a *Diapente*. Againe, a face is aſmuch as the diſtance betweene the Nibles, and ſo much more from each of them to the throat-pit; making an *equilater* triangle.

The compaſſe of the head from the eiebrowes to the necke behinde, is double to the length of the whole head. The circumference of the waſt is a triple *ſeſquialter* to the diameter thereof; and is *vniſone* with the trunke of the body, which is three faces. The circumference of the body vnder the arme-pits, & the ſpace betweene them & the wriſt, anſwere in a double proportion, & is *vniſone* with any halfe of the body.

The vniſone meaſures.

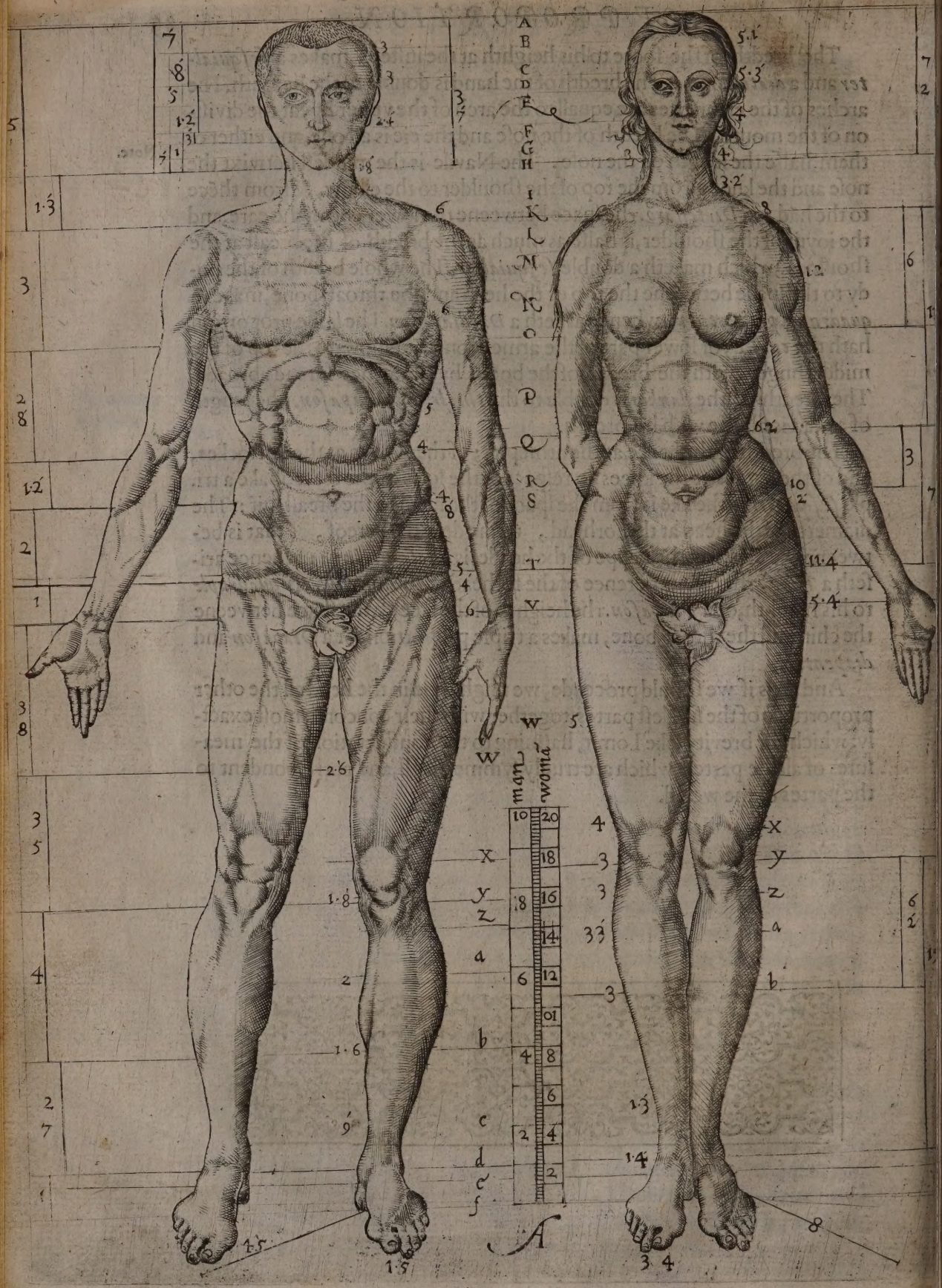
The meaſures which are *vniſone* and equall betweene themſelues are theſe. Firſt the ſpace betweene the chin & the throat-pit, is aſmuch as the diameter of the necke. The circumference of the necke, is aſmuch as frō the throat-pit to the Navile. The diameter of the waſt anſwereth to the diſtāce betweene the knobbe of the throate and the top of the head, and this is the length of the foote. The ſpace betweene the eielids and the noſtrelles, is all one with that betwixt the chin & the throat-bone. Againe, from the noſe to the chin, is as much as frō the throat-bone to the throat-pit. Moreover, the ſpace from the hollow of the eie below, & from the eiebrow to the center of the eie, is the ſame with the prominency of the noſtrells; and ſomuch is it betweene the noſtrels, and the end of the vpper lip; ſo that theſe 3 ſpaces be equall. Beſides, the diſtance betweene the top of the naile of the forefinger, and the laſt ioynt thereof, and from thence to the wriſt, are equall. Againe, the ſpace betweene the naile of the middle finger & the laſt ioynt thereof; and from thence to the wriſt is all one. The greater ioynt of the forefinger is the heighth of the forhead, & the ſpace betweene that ioynt & the top of the naile, is equall to the noſe, beginning at the bottome of the moſt eminēt arch aboue the eies, where the forhead & the noſe are divided. The 2 firſt ioynts of the midfinger, are equall to the ſpace betweene the noſe and the chin. The firſt ioynt, whereon the naile groweth, is the diſtāce betweene the noſe & the mouth. So that the ſecond ioint anſwereth to the firſt in a *ſeſquialter proportiō*, as alſo doth the ſpace betweene the mouth & the chin, whēce ariſeth the concord *Diapente*. The bigger ioynt of the thumbe giveth the width of the mouth. The ſpace betwixt the top of the chin and the dint vnder the lower lip, anſwereth to the leſſer ioynt of the thumbe, & is aſmuch as from the noſe to the ſame dint: wherefore, from the greater ioynt there is a *ſeſquialter* proportion, & a concord *Diateſſaron*. The laſt ioynt of each finger, is double to the length of the naile, and maketh a *Diapaſon*. From the midſt betweene the eie-brows, to the outward corner of the eie, is aſmuch as from thence to the eare. The heighth of the forhead, the length of the noſe, & the width of the mouth, are *vniſones*. The bredth of the hande and foote are all one. The lenghth of the foote in reſpect of the bredth, maketh a double *ſupra-bipartient*, & a *Diapaſon* & a *diateſſaron*.

The

The bredth of the foote to his heighth at the inſtep, makes a *ſeſquialter* and a *diateſſaron*. The bredth of the hand is double to the heighth. The arches of the eiebrowes are equall to the arch of the vpper lip, at the diviſion of the mouth. The bredth of the noſe and the eie is all one, and either of them, halfe the length of the noſe. The Navile is the middeſt betwixt the noſe and the knee. From the top of the ſhoulder to the elbow, & from thẽce to the hãd, is a *Diateſſarõ*. The ſpace betweene the lower end of the eare, and the ioynt of the ſhoulder, is halfe as much as the bredth of the breaſt at the ſhoulders; which maketh a double *ſeſquialter*. The whole bredth of the body to the ſpace betweene the top of the head and the throat-bone, makes a *quadruple proportion*; whence ariſeth a *Diſdiapaſon*. The ſame proportion hath the *cubite*, or lower part of the arme, from the elbow, to the top of the middle finger, with the bredth of the body, by the armes ſpread abroade. The bredth of the *flankes* is double to the *thigh*; or a *Diapaſon*. The length of a man is all one with his bredth. Note.

The bredth of the backe at the armepits; of the hippes at the buttockes, and of the legges at the knees, in reſpect of the ſoles of the feete, make a triple *ſeſquitertia*; the like is from the ſpace of the head to the breaſt-pit: The diameter of the head at the forhead, to the deapth thereof, (that is betweene the eies, and the nappe of the heade) is a *ſeſquioctava*: whence ariſeth a *Tone*. The circumference of the forhead at the temples, is *quadruple* to his heighth, or a *Diapaſon*. The heighth of the face, & the ſpace betweene the chin and the throat-bone, makes a triple proportion, or a *Diapaſon* and *diapente*.

And thus if we ſhould proceede, we might find in the head all the other proportions of the ſmaleſt partes, together with their concords moſt exactly: which for brevity ſake I omit, haſtning to the conſideration of the meaſures of all the partes, which are truely ſymmetricall, and correſpondent to the partes of the world.


A B C D E F G H I K L M N O P Q R S T V W X y z a b c d e f
man
woma
A

THE PROPORTION OF A MANS BODY OF TENNE *FACES.

*That is ten times the length of his face.

CHAP. VII.

THis proportion of a long and ſlender body, muſt bee patterned after the body of *Mars* the God of warre amongſt the *Gentiles*: who by reaſon of his heate and drineſſe hath a long and ſlender body agreeable there vnto; and may alſo ſerue for any other body of that nature; as being boyſterous cholericke, cruel, martiall, mutinous, raſh, and prone to anger; as are all actiue & ſtrong men, by reaſon of the bigneſſe of their bones voide of much fleſh, which cauſeth them to be of a harde and ſharpe bodie, with great iointes, and bigge noſtrels dilated with heate; whoſe eies, mouth and other paſſages are correſpondent: as in his due place ſhal be more particularly ſhewed.

This body then is divided in length, from the toppe of the head to the ſole of the foote, into thirty equal partes, which I call *Degrees*: each whereof ſhalbe ſubdivided into tenne *Minuts*, making three hundred in the whole, and is meaſured

Looke the table A. where note that the Minutes are noted with an accent overheade.

In

Length De: Mi:				Breadth De: Mi:	
			A Top of the head	0	0
From the	0	7	*Top of the head to the* B Roote of the haire	3	0
	0	8	*Roote of the haire to the* C Eiebrowes	3	0
	0	(5)	*Eiebrowes to the* D Eielids	0	0
	1	2	*Eiebrowes to the* E Noſtrels	2	4
	0	3	*Noſtrels to the* F Mouth	0	0
	0	0	G Top of the chinne	0	0
	0	7	*Mouth to the* H Bottome of the chinne	1	8
	0	0	I Throate	2	0
	1	3	*Chinne to the* K Top of the ſhould: & throatpit	2	0
	1	0	*Throatpit to the* L Top of the breaſt	0	0
	1	0	*Top of the breaſt to the* M Middle of the breaſt before	5	0
	0	0	behinde	6	0

At the

Betweene the outward corners of the eies 1. De: and 7. Mi:

From the					At the		
	0	0		N Armepits {before		6	0
	0	0		behinde		7	0
Betweene the teates 3. D. 4 M	1	0	*Throatpit to the*	O Bottome of the pappes		0	0
	0	0		P Ribs or middle of the ſtomacke		*5	0
*Or 5. D. 7 M.	2	8	*Bottom of the paps to the*	Q Waſte		4	0
	1	2	*VVaſte to the*	R Nauile		4	8
	0	(3)	*Navile to the*	* Hollow of the hippes		5	0
	0	0		S Toppe of the hippes		5	4
	2	0	*Navile to the*	T Bottome of the belly		0	0
	1	0	*Thence to the*	V Beginning of the privities		6	0
	1	0		* Ende of the Cods on the thigh		3	0
*L 3.	*2	8	*Privities to the*	W Hollow of the thigh		2	6
	2	5		X Knee {outward		2	0
	0	0	*Thence to the*	inward		1	9
	1	0	*Thence to the*	Y Midknee		1	8
	1	0	*Thence to the*	Z Ende of the knee		0	0
	0	0		* Vnder the firſt		1	8
	0	0		* Vnder the ſecond		1	7
	0	0		a Biggeſt place of the calfe		2	0
	3	0	*Ende of the knees to the*	b Bottome of the inner calfe		1	6
	0	0		c Small of the legge		0	9
	2	7	*Thence to the*	d Inſteppe		1	2
	0	3		e Beginning of the heele		0	0
	0	7		f Sole of the foote		0	0
	0	0		Breadth of the foote		1	5
	5	0		Length {Exact		0	0
	4	5		For decorum		0	0
			The arme is likewiſe meaſured.				
	2	0	*Throatpit to the*	Hollow of the ſhoulder		0	0
	2	7	*Thence to the*	Ende of the ſhoulder		0	0
	2	8	*Thence to the*	Elbow		1	2
	4	5	*Elbow to the*	Wriſte		0	8
	0	0		Palme		1	3
	1	6	*VVriſte to the*	Beginning of the fingers		0	0
	1	4		Top of the fingers		0	0

The bredth of the hande being deuided into foure partes, maketh the foure fingers: from the top of the middlefinger to the elbowe is the fourth part of the whole body, conſiſting of ſeuen *Degrees* and fiue *Min*: And this proportion is of ſuch indifferent beauty, that ſparing the Martiall aſperity, and bouldneſſe, it may fit diuers other ſlender and nimble bodies, as occaſion ſh all ſerue.

THE

THE EXTRAVAGANT PROPORTION OF TENNE HEADS.

CHAP. VIII.

SINCE my purpose is to handle this matter exactly, it shall not be amisse, briefly to touch the sleight proportion of 10 heads deliuered by *Albert Durer*. For although it be (in truth) too slender in all mens iudgements, yet I may not omit it, because it hath the auctority of so famous a man, in the skill of Painting, as Germanie cannot match againe. First then this proportion is in length from the toppe of the head, to the chinne, a tenth part of the whole: Thence backewardes to the top of the forhead an eleuenth: The face may be deuided into three equall partes as the rest are.

I haue not drawne the examples of all the seuerall proportions, for tediousneße ſake: The meaneſt may by theſe, learne how to apply the meaſures in the calculated tables to his purpoſe. Note that all theſe figures are fractions, and ſhould be noted with the ſuprabipartient figure ouer head: but aſwell for auoiding trouble to the Printers, as confuſion to the ordinary reader, I haue written them ſingle: imitating herein A. Durer. *where there fall out two numb. as* 20 *and* 18. *they are diſtinguiſhed only with a* colon: *where the ſame numb. is doubled, or tripled; as twiſe* 18. *or thriſe* 31. *they are twiſe or thriſe written; as* 18: 18: *and* 31: 31: 31: *where they are three, and cannot be written in the col: they are in the Marg: with a* *

This proportion is thus measured,

In

Length Partes.			Bredth. Adu.	Tranſ.	Aver.
From the	17:17	*Top of the ſhould: to the* Top of the head	0	0	0
	0	Crowne	0	0	0
	11	*Chinne to the* Roote of the haire	14	13	0
	0	Forhead or temples	12	0	0
	0	Eiebrowes	13	11	0
	0	Eares	12	0	0
	0	Noſe	15	11	0
	0	Mouth and necke	0	13	0
	10	*Top of the head to the* Chinne and throate	22	14	0
	0	Necke	0	22	0

At the

From the	6	*Top of the head to the*	Top of the ſhoulders	At the	20	20	0
	0		Iointes of the ſhould:		12:13	0	0
* Betweene the iointes.	0		Shoulders		*12:13	11	0
	13:14	*Top of the head to the*	Throatpit		0	13	0
*18:18:18	25	*Throatpit to the*	Top of the breaſt		19 &*	17:17	0
	17		Armepits		7	8	12:13
	13		Pappes		0	8	0
	0		Nibles between them		10	0	0
	21:21		Vnder the Pappes		13:13	17:17	0
	13:13		Waſte		15:15	11	0
*27:27	30	*Waſte to the*	Nauill		13 &*	11	0
	21		Hollow of the hippes		13:14	10	0
	0		Betweene their ioints		15:15	0	0
	8		Top of the hippes		6	17:18	0
	0		Bottome of the belly		0	0	0
	14:15		Priuities beginning		0	9	0
	13:13		Ende of the coddes		0	0	0
	11:11		End of the buttocks		13	11	11
	11	*End of the cods to the*	Hollow of the thigh		16	12	0
	0		Kneeaboue outward		20	17	0
	0		Kneeaboue inward		0	0	0
The knee is the iuſt middle betweene the end of the buttockes and the ſole of the foote.	30	*Out: knee aboue to the*	Midknee		22	19	0
	0		Knee below without		0	0	0
	40	*Mid knee to the*	Knee below within		23	20	0
	9	*Mid knee to the*	Calfe inward		0	19	0
	10	*Mid knee to the*	Calfe outward		23	17	0
	0		Midlegge or calfe		19	32:34	0
	0		Smale		45	32	0
	26	*Sole of the foote to the*	Inſteppe		46	29	0
	0		Ankle		35	0	0
	0		Heele		0	23	37
	7	*Heele to the top of the*	Toes		21	0	0
	35	*Ankle to the*	Sole of the foote		0	0	0

The Arme.

0			Top of the ſhould:	0	17	0
0			Brawn neere the armep:	28	21	0
11:11	*Top of the ſhoul: to the*		Elbow	34	30	0
0			Brawn below the elb:	24	28	0
11	*Top of the fing: to the*		Wriſte	42	50	0
0			Palme	22	0	0
0			Hande	0	42	0
4	*Elbow to the*		Top of the fingers	0	0	0

THE PROPORTION OF A YOVNG MAN OF NINE HEADS.

CHAP. IX.

I am of opinion that *Francis Mazzolinus* would haue prooved the only rare mã of the world, if he had never painted any other kinde of pictures (as rude, groſſe, and Melancholy) then theſe *ſlender* ones, which he repreſented with an admirable dexteritie, as being naturally inclined thereunto; So that if he had only repreſented *Apollo*, *Bacchus*, the *Nymphes* &c: he had ſufficiently warranted this his moſt acceptable proportion; which was ever ſlender, and oftentimes too ſleight. But when he tooke vpon him to expreſſe the Prophets, our Lady and the like in the ſame; as appeareth by his *Moſes* at *Parma*, our *Lady* at Ancona, and certaine *Angels* not farre from thence, and diverſe other thinges quite contrary to the ſymmentry they ought to haue, hee gaue a precedent to all other Painters to ſhunne the like error: which himſelfe might alſo haue eaſily avoided, being reputed little inferior to *Raphael Vrbine*, whom he might haue propoſed to himſelfe as a patterne: for *Raphael* ever ſuted his perſonages anſwerable to the varietie of the natures and diſpoſitions of the parties he imitated: ſo that his old folkes ſeeme ſtiffe and crooked, his young men agile and ſlender, and ſo forth in the reſt. Which example admoniſheth vs, that a Painter ought not to tie himſelfe to any one kinde of proportion, in all his figures; For beſides that he ſhal looſe the true decorum of the Hiſtory: he ſhal commit a great abſurdity in the *Arte*, by making all his pictures like *twinnes*. Into which errour notwithſtanding diverſe (otherwiſe worthy painters,) haue runne, whoſe names I ſuppreſſe; and eſpeciallye one of thoſe two greate ones. Which overſight all good practitioners will eaſilie diſcerne, becauſe all their figures are of an vniforme proportion, though wonderfully expreſſing variety of actions. And for our better vnderſtanding in this kinde

Mazzolinus error.

Obſerue.

of proportion (as beſt fitting young men, who are ſomewhat beautifull by meanes of their ſlenderneſſe, agility, and gentle diſpoſition mixed with a kinde of boldneſſe) *Raph: Vrbine* hath very well expreſſed it in S. *George* fighting with the *Dragon*, now to be ſeene in the *Church* of S. *Victore de Frati in Milane*; in S. *Michaell* at *Fontenables* in *Fraunce*, and in that *George* which hee made for the Duke of *Vrbine* on a table. According to which obſervation of his, every man may diſpoſe of this proportion in the like young bodies. Now for our more exact inſight hereinto, by way of precept, we muſt firſt note, that a ſlender young body of nine heads, is from the toppe of the heade, to the ende of the chinne, a ninth part of the whole length: and thence backe againe to the roote of the haire, a tenth or eleventh part, as I haue obſerved in *Raphaels* S. *Michaell*, and in an olde *Apollo*. But which way ſo ever you make it, this ſpace is divided into * three equall partes: whereof the firſt makes the *fore-head*, the ſecond the *noſe*, the third the *chinne*. Howbeit I graunt, that in a face which is the eleventh part (by reaſon of a certaine tuffe of haire which is vſually expreſſed) the fore-head becommeth lower by a thirde part: which rule the ancient Grecians kept, as their *ſtatuaes* doe evidently witneſſe. But to the purpoſe, this body is likewiſe meaſured by *partes*

* Each where. of containeth a 30 parte.

In

Length Partes.			Bredth. Adv.	Tranſ.	Aver.
9	*Chinne to the*	Top of the head	0	0	0
10		Roote of the haire	11	0	0
0		Forhead	10	12	0
0		Eiebrowes	11	9	0
0		Eares	18:19	0	0
0		Noſe	12	10	0
9	*Top of the head to the*	Chinne	0	23:23	0
0		Necke vnder the chinne	18	18	0
15:16		Top of the ſhoulders	16	17	0
0		Between the ſhould: ioints	13:13	0	0
6		Throatpit	6	12	0
28	*Throatpit to the*	Toppe of the Breaſt	9:9	8	0
14		Armepits	7	15:16	6
0		Pappes	0	0	0
12		Teats	9	8	0
19:19		Vnder the pappes	0	16:17	0
6		Waſte	7	18:19	0
26	*Waſte to the*	Navile	12* &	18:20	0
9		Top of the hippe	10:12	18:19	0
22		Hollowe of the hippe	12:13	15:16	0
0		Betweene the iointes	15:16	0	0
8		Bottome of the belly	0	8	0

From the — At the

*25:25

Priuities

From the			At the		
7		Priuities	0	16:17	0
0		End of the coddes	0	0	0
0		Buttockes	0	0	11
6		Thigh vnder them	12	10	0
11	*Priuities to the*	Hollow of the thigh	14	11	0
20		Knee aboue outwarde	18	15	0
	Midknee to the	Knee aboue inwarde	19	31:31	0
30					
4	*Aboue the ankle to the*	Midknee	21	18	0
80		Vnder the knee without	21	19	0
	Midknee to	Vnder the knee within	20	18	0
40					
10		Calfe outwarde	19	16	0
		Calfe inwarde	21	18	0
9		Midlegge	17	15	0
0		Small of the legge	42	28	0
0		Inſtep	0	24	0
23	*Sole of the foote to the*	Ankle	33	0	0
35		Toes top	19	0	0
13:13	*Heele to the*	Heele	0	0	35
0		Sole of the foote.	0	0	0
0					

The Arme.

0		Top of the ſhoulders	0	15	0
0		Armepits	26	20	0
0		Brawne vpper	0	0	0
11:11	*Top of the ſhoulder to the*	Elbowe.	31	26	0
0		Brawne belowe	22	25	0
10	*Top of the midfing: to the*	Wriſte	38	48	0
0		Palme	19	38	0
4	*Elbowe to the*	Top of the midfinger	0	0	0

THE PROPORTION OF A MAN OF EIGHT HEADS.

CHAP. X.

WHEREAS in euery worke there is some one entire figure, whereunto all the particulars of the whole History ought to be principally referred, the Painter ought not to imagine, (because he is more skilfull in representing some other thing in the worke, then that which beareth the reference of the whole) that therefore he shall deserue commendation, but rather discredite. For it is most certaine, that the worke will prooue offensiue, where some inferiour and bye matter, is more curiously handled then the *principall*: and the rather, because the other partes cannot choose but loose their grace. A thing which hath caused diuers excellent Painters, as well newe, as ancient (being purposely carried away with too great a desire of dooing well) to leaue their workes vnperfect, which they could not remedy any other way, then by vtterly defacing that which they had done, were it neuer so excellent.

Euphranors error.

A most pregnant example wherof we haue in the ancient Painter * *Euphranor:* who being to drawe the 12 *Gods* in Athens, he began with the picture of *Neptune*, which he wrought so exquisitely both for proportion, colour, and all other pointes; that purposing afterwardes to make *Iupiter* with farre greater perfection, he had so spent his conceit in the first figure, that he was not able afterwardes to expresse any of the other Gods, much lesse *Iupiter*. The like disgrace happened to *Zeuxes* by the naturalnesse of his grapes, and the imperfection of the boye. Not vnlike vnto which was that of *Leon: Vincent* of late daies; who being to paint *Christ* at his last supper in the middest of his disciples in the *Refectory of S. Maria de gratia in Milane*; and hauing finished all the other *Apostles*, he represented the two *Iameses* with such perfectiō of grace & maiesty, that indeuoring afterwards to expresse *Christ*, hee was not able to perfite and accomplish that sacred countenance, notwithstanding his incomparable skill in the arte. Whence being

being in a desperate case, hee was enforced to advise with *Bernard Zenale* concerning his fault, who vsed these words to comfort him. *O Leonard, this thine error is of that qualitie, that none but God can correct it*: for neither thou, nor any man living, is able to bestowe more divine beauty vpon any figure, then thou hast vppon these *Iameses*. Wherefore content thy selfe, and leaue *Christ* vnperfitte, for thou maist not set *Christ* neere those *Apostles*. Which advise *Leonard* observed, as may appeare by the picture at this day, though it bee much defaced. Whence my counsell is; that for the avoiding of the like errors, wee examine the originall thereof, having an especiall regarde to our Proportions; as the chiefe cause of the grossenesse, slendernesse, clownishnesse, and daintinesse of bodies. Whence all the beautie and ill-favorednesse of pictures proceedeth; Wherefore let each bodie haue his true and particular proportion: which I will indevour to set downe in this present figure, which may serue for all men in generall, who agree with this most absolute forme, whose proportion followeth. *See the picture B.*

A body of eight heads is thus measured

Length. Parts.		In		Bredth. Adv.	Transf.	Aver.
2	*Priuities and the*	A	Top of the head	0	0	0
10	*Chinne and the*	B	Roote of the haire	0	10	0
30	*Roote of the hair & the*	C	Forhead	9	0	0
30	*Forhead and the*	D	Eiebrowes	10	8	0
0		E	Eares	17:17	0	0
30	*Eiebrowes and the*	F	Nose	12	9	0
8	*Top of the head & the*	G	Chinne	16	10	0
0		*	Beginning of the throat	0	16	0
0		H	Necke	0	14	0
0		I	Top of the shoulders	0	12	0
0		K	Ioints of the shoulders	11:12	0	5
6	*Top of the head & the*	L	Throatpit	6	12	0
0		M	Toppe of the breast	4	7	0
14	*Throatpit and the*	N	Armepits	6	0	0
0		O	Pappes	0	0	0
10	*Throatpit and the*	P	Teates	9	7	0
0		Q	Vnder the pappes	0	14:15	0
3	*Top of the head & the*	R	Waste	13:13	16:17	0
29	*Waste and the*	S	Navile	0	17:18	0
18	*Waste and the*	T	Hollow of the hips	6	8	0
20:18	*Waste and the*	V	Top of the hips	10:11	7	0
0		*	Betw: the ioints of the hips	14:15	0	0
0		W	Bottome of the belly	0	0	0
13:13	*Waste and the*	X	Priuities	0	15:15	0
40	*Extr: of the but: & the*	Y	End of the cods	0	0	0

Betweene the — At the — But.

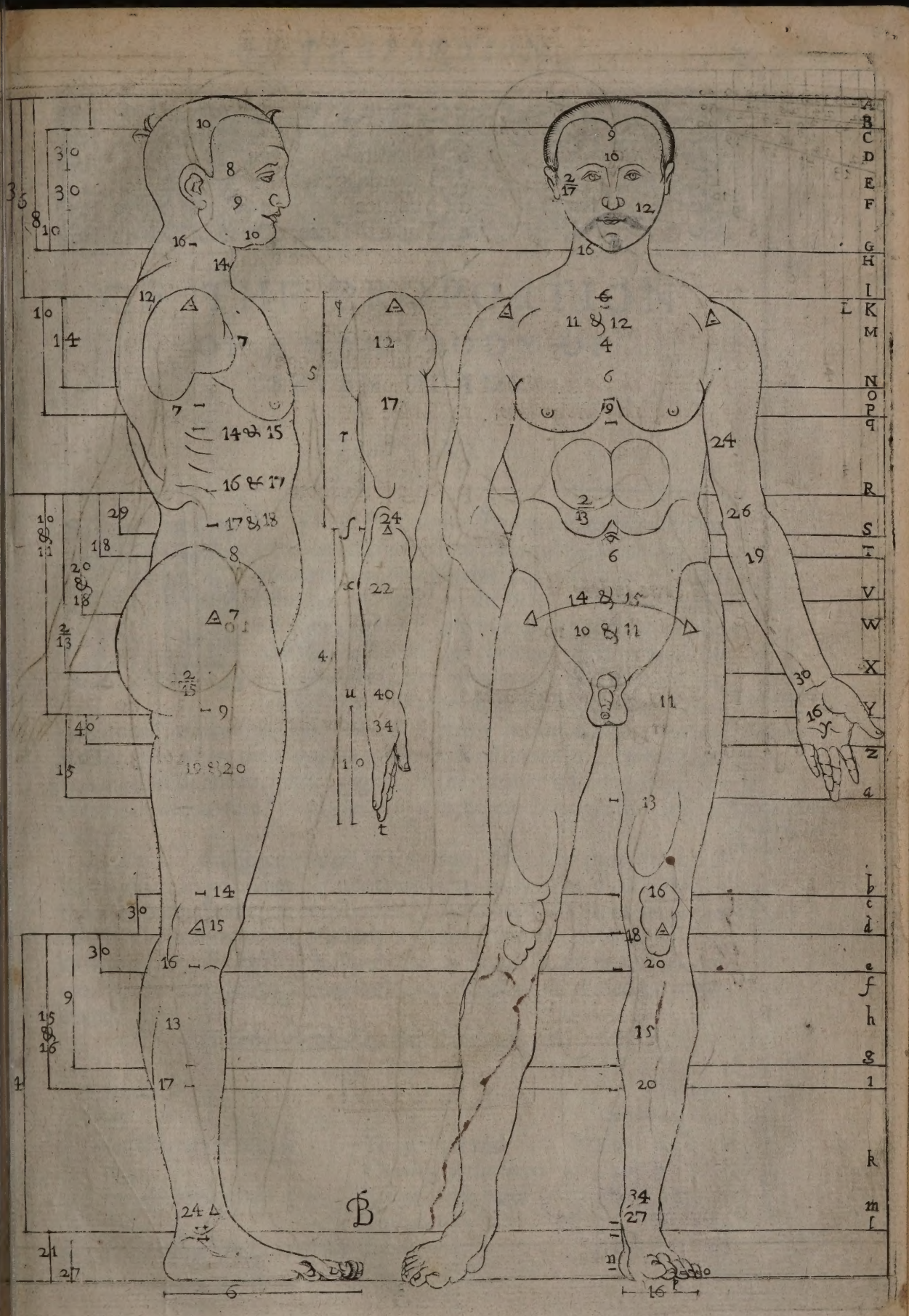
From the end of the but: to the end of the cods 40. which Dur: hath, and is omitted by my author.

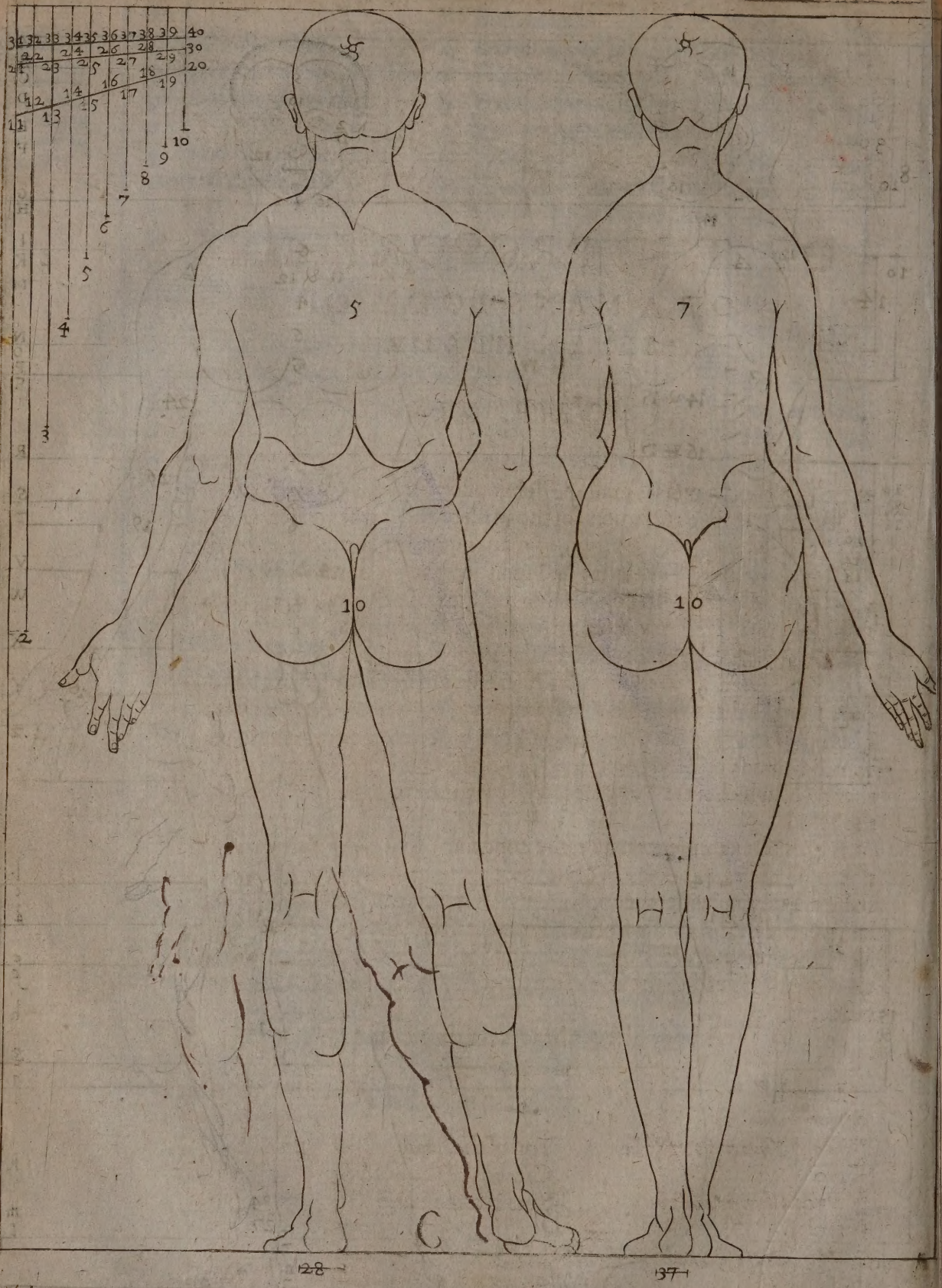
Betweene the

				At the		
0		*	Buttockes	0	0	10
10:11	*Waste and the*	Z	Extremity of the buttocks	11	9.	0
15	*Extr: of the but: and the*	a	Hollow of the thigh	13	19:20	0
30	*Mid knee and the*	b	Outward knee aboue	16	14	0
0		c	Inwarde knee aboue	0	0	0
4	*Ankle and the*	d	Midknee	18	15	0
30	*Mid knee and*	e	Vnder the knee without	20	16	0
0		f	Vnder the knee within	0	0	0
9	*That and the*	g	Outward calfe	0	17	0
0		h	Midlegge	15	13	0
15:16	*Mid knee and the*	i	Inwarde calfe	20	0	0
0		k	Small of the legge	34	0	0
21	*Sole of the foote and the*	l	Insteppe	0	24	0
27	*Sole of the foote and the*	m	Ankle	27	0	0
0		n	Heele	0	0	28
0		o	Toes	16	0	0
0		p	Sole of the foote	0	6	0

The Arme.

5	*Elbowe and the*	q	Toppe of the shoulder	0	13	0
0		r	Vnder the Armepits	24	17	0
0		f	Elbowe	26	24	0
4	*Elbowe and the*	t	Top of the midfinger	0	0	0
10	*Top of the mid: fing: to the*	u	Wrist	30	40	0
0		x	Brawn below the elbow	19	22	0
10		y	Palme	16	34	0





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OF THE PROPORTION OF A MANS BODY OF SEVEN HEADS.

CHAP. XI.

THE graund Philosopher *Pythagoras*, giveth sufficient testimony of the truth of these rules concerning the proportion of mans body; in so much, as by their helpe hee distinguished the proportion of *Hercules* his body, from the other Gods, by finding out the true stature thereof, and consequently how much he exceeded the stature of ordinary men: Of whom *Au: Gellius* writeth, that he observed the quantity of *Hercules* foote, wherewith the * race in *Achaia* before *Iupiter Olympius* his Temple (where the *Olympian* games were celebrated every fifte yeare) was measured; and founde it to agree, in the number of feete, with the other races, which were * 625 foote; and yet to be much longer then any of the rest. Lib. 1. cap. 1. * Stadium. * A: Gell: saith it was but 600 foote.

By which example we may easily conceiue, that every proportion will not fit all kindes of bodies, because there are as many varieties thereof, as there are naturall differences of bodies. Wherefore, I will proceede, to the handling of the proportion of a body of seuen substantial and bigge heades, all whose members are strong, sturdy, and raised: his length then from the crowne of the head, to the sole of the foote, is seuen times the length of his heade.

A body of seuen heades is thus measured,

In

Length				Bredth.		
	Partes.			*Adu.*	*Transf.*	*Aduer.*
Betweene the	10:11	*Throat pit and the*	Top of the head	0	0	0
	0		Crowne of the head	10	9	0
	10	*Chinne and the*	Roote of the haire	8	14: 15	0
	0		Forhead	0	0	0
	30	*Roote of the haire & the*	Eiebrowes	9	7	0

At the

Ej. Eares

		0		Eares		8	0 0
		30	*Eiebrowes and the*	Noſe		10	8 6
		7	*Top of the head and the*	Chinne and throate		12	8 0
		0		Necke		0	12 0
		11:11	*Top of the head and the*	Top of the ſhoulders		0	0 0
		10:11		Throatpit		5	9 0
	* 10: 10	30	*Throatpit and the*	Top of the breaſt		10:*	13:13 0
		13		Armepits		5	6 4
		0		Pappes		0	0 0
		10		Teates		15:15	6 0
		8		Vnder the pappes		0	12:13 0
		11: 11		Waſte		5	12:13 0
		40	*Waſte and the*	Nauill		0	0 0
	* 19:19	30		Hollow of the hippes		9:&*	6 0
		10		Top of the hippes		4	11:12 0
		0		Betweene their iointes		6	0 0
		0		Bottome of the belly		0	0 0
		8		Priuities		4	11:12 0
		6		Ende of the coddes		0	0 0
Betweene the		10:11		Buttockes ende	At the	17:17	7 8
		18	*That and the*	Hollow of the thigh		10	14:15 0
		21	*Midknee and the*	Outward knee aboue		12	10 0
		0		Inward knee aboue		0	0 0
		0		Midknee		14	12 0
		0		Vnder the knee without		26:26	0 0
		40	*Midknee and the*	Vnder the knee within		0	12 0
		8	*Midknee and the*	Calfe Inward		14	13 0
		19:19	*Midknee and the*	Calfe Outward		0	0 0
		0		Midlegge, or calfe		22:24	20:21 0
		0		Smale		27	0 0
		20	*Sole of the foote and the*	Inſteppe		0	13 0
		28	*Sole of the foote and the*	Ankle		22	0 0
		0		Heele		0	0 24
		0		Toes		15	0 0
		0		Sole		0	6 0
				The Arme.			
		11:11	*Elbow and the*	Top of the ſhould:		0	21:21 0
		10	*Shoulder & the brawne*	Neere the armepits		18	13 0
		0		Elbow		21	18 0
		0		Brawne below the elbow		16	18 0
	*or 10	9*	*Top of the midfinger & the*	Wriſte		25	32 0
		0		Palme		15	30 0
		4	*Elbowe and the*	Top of the fingers		0	0 0

OF THE PROPORTION OF A WOMAN OF TENNE FACES.

CHAP. XII.

ALBEIT dame Nature, the cunningeſt work-miſtres of all others, doeth ordinarily obſerue ſo great variety in all her workes, that each of her particulars differeth in beauty and proportion; yet notwithſtanding, we finde by experience, that ſhee is more induſtrious, in ſhewing her arte and skill in ſome few moſt beautifull creatures. Whereupon I (inſomuch as Arte being the counterfaiter of Nature, muſt ever indevor to imitate the moſt abſolute things) intending to handle the proportion of a woman, meane not to ſpend much time in diſcourſing of the ſeverall proportions of all the ſortes of women which nature affordeth (for that were infinite) but purpoſe to write only of the moſt pleaſing proportions appearing in dainty and delicate bodies. Now this body is meaſured by *Degrees* and *Minuts*, like to that in the ſixt Chapter, whoſe length containeth alſo ſixtie *Degrees*; each whereof is ſubdivided into but fiue *Minuts*. This body then is meaſured

In

Length.					Bredth.				
	Deg.	Min.			Adverſe		Tranſverſe.		
					Deg.	Mi.	De.	Min.	
Betweene the	7	2	*Chinne and the*	A Top of the head	0	0	0	0	Looke the table A.
	0	4	*Top of the head and the*	* Crowne	0	0	0	0	
	1	1	*Crowne and the*	B Roote of the haire	0	0	5	2	
	0	0		* Forhead	5	1	0	0	
	2	0	*Roote of the haire & the*	C Eiebrowes	5	3	6	1	
	0	0		D Eieliddes	0	0	0	0	
	2	0	*Eiebrowes and the*	E Noſe at the bottom	4	0	5	0	* 4 Min. is too little: 4. degrees too much: 3. degs fitteſt.
	0	0		F Mouth	0	0	0	0	
	2	0	*Noſe and the*	G Chinne at the top	0	0	4	3	
	0	0		H Bottome	0	0	0	0	The bredth of the Shoulders is 8. degs
	0	0		I Neck at the middeſt	0	*4	0	0	

At the

	8	0	*Top of the head and the*	K	Top of the ſhoulders	3	2	3	2
	10	0	*Top of the head and the*	K	Throatpit	8	0	4	0
	2	0	*Throatpit and the*	L	Top of the Breaſt	12	0	5	3
	0	0		M	Middle of the breaſt	0	0	0	0
*6.D.& 3.or 4.M.may ſerue 8. D.& 2.M.too much	4	0		N	Armepits	8	0	*8	1
	0	0		*	Dugges	0	0	0	2
	6	0		*	Nibles	5	2	6	2
	7	0	*Throatpit and the part*	O	Vnder the Dugges	0	0	5	4
	0	0		P	Ribbes, or mid-ſtomach	0	0	0	0
*My author hath 7. D.& 1.M. in the waſte; & 10. D.and 4. M. at the Navile: But haue I not made a beautifull digreſſion?	11	0	*Throatpit and the*	Q	Waſte	6	*2	5	1
	3	0	*The waſte and the*	R	Nauill	10	2	6	2
	0	0		*	Hollow of the hippes	*8	0	0	0
	6	0		S	Top of the hippes	11	4	8	3
	7	0		T	Bottome of the belly	0	0	7	4
	9	0		V	Priuities beginning	0	0	0	0
	1	0	*Beginning of the pri:& the*	*	Ende	0	0	0	0
	0	0		*	The begin: of the thigh	5	4	0	0
	1	4		*	Ende of the buttockes	0	0	5	4
*This is too narrow, tenne D. is not much amiſſe: but a large farthingale will helpe all. *This is moſt apparantly falſe: you may take 6.or.7.D. *or 13.D.	*1	1		W	Hollow of the thigh	5	0	5	2
	*10	4		X	Knee aboue {outwarde / inwarde}	4	0	4	0
	0	0				0	0	0	0
	10	0		Y	Midknee	3	1	3	2
	0	0		Z	Knee below {without / within}	0	0	3	3
	1	2	*Midknee and the*			3	0	3	0
	0	0		a	Midlegge, or calfe	3	3	0	0
	6	2		b	Calfe {Inward / Outward}	3	0	0	0
	5	1	*Midknee and the*			0	0	0	0
	0	0		e	Smale	1	3	2	0
	15	0		d	Inſteppe	1	4	2	2
	0	0		e	Ankle	0	0	0	0
	15	3		*	Heele	0	0	0	0
	0	0		*	Toes	3	4	0	0
*or 10 In a ſtrong woman.	17	0		f	Sole of the foote	0	0	8*	0

Betweene the — At the

The Arme.

	12	0	*Elbow and the*		Top of the ſhould:	0	0	3	1
	0	0			Brawn nere the armep:	2	2	2	4
	0	0			Elbow	1	4	2	0
	0	0			Brawn below the elbow	0	0	2	1
	6	0	*Top of the finger & the*		Wriſte	1	3	0	0
	0	0			Hande	2	4	1	3
	0	0			Palme	2	0	1	2
	15	0	*Elbowe and the*		Top of the fingers	0	0	0	0

Con-

Concerning the breadth of the *Averse* picture; it is, betwixt the armepits 8. *D.* and 1. *M.* Athwarte the buttockes 6. *D.* At the heele 1. *D.* 3. *M.* And this is the measure and proportion of a comely womans body; drawne, not only from the obſervations of the auncient ſtatuaes of *Venus*, but even from the grounde of Nature it ſelfe: Which proportion may ſerue for any woman, wherein you woulde eſpecially repreſent the perfection of *beauty*, and not for every common woman; as Martiall, Huntreſſes, graue matrones, or other ſtayed women, inclining to groſſeneſſe, as the other tende to ſlenderneſſe. And becauſe all the other Proportions depende vppon theſe two (as may eaſily bee prooued by Geometricall lines) I thoughte good to ſet them downe firſt, as a rule and direction for the reſt, which I purpoſe now to handle, with the ſame method I did the other two: leaſt otherwiſe, it might happily be thought, that theſe Proportions were made by chaunce. Wherefore, all the particulars are to bee framed, anſwerable to the nature of ſuch bodies, as they reſemble. Otherwiſe, ſome one diſproportionable and vnſutable parte, will cauſe as greate, or rather a greater blemiſh, in a beautifull body; as a *Tuſcane Capitell*, in a *Corinthian Columne*; or a *Phrygian Note* mixed with a *Doricke*.

The manner of delineating this, and the trâſverſe, you may ſee in the picture C. and D.

OF THE PROPORTION OF A WOMAN OF TENNE HEADS.

CHAP. XIII.

THE proportion of a *VVoman* of tenne heads in length, is thus measured. Betweene the toppe of the head, and the sole of the foote, is tenne times as much as betweene the chinne, and the toppe of the heade. Thence to the privities, is halfe. This proportion is measured

In Length. Parts.			In Bredth. Adu. Transv. Aver.		
		Top of the head	0	0	0
10	*Chinne and the*	Crowne	0	0	0
0		Roote of the haire	13	13	0
*12		Forehead or temples	13	0	0
0		Eiebrowes	13	11	0
0		Eares	12	0	0
0		Nose	16	12	0
0		Chinne	0	14	0
18:19	*Top of the head and the*	Flesh vnder the chinne	0	0	0
0		Necke	25	24	0
8		Top of the should:	22	22	0
0		Iointes of the should:	15	0	0
6		Shoulders	7	13	0
13:13		Throatpit	17:17	17	0
22	*Top of the shoulde: & the*	Top of the breast	11:11	10	0
16		Armepits	9	0	15:15
0		Dugges	0	0	0

Betweene the — At the

* 11

Nibbles

11		Nibbles	12	19:21	0
9		Vnder the dugges	8	20:21	0
11:11		Waſte	8	11	0
40	*VVaſte and the*	Nauill	13:13	10	0
0		Hollow of the hippes	0	0	0
0		Betweene their ioints	8	0	0
10		Top of the hippes	11:11	14:15	0
17:17		Bottome of the belly	11:11	15:16	0
13:14		Priuities beginning	0	16:17	0
12:13		Ende	0	0	0
11:12		End of the buttocks	12	10	10
12	*End of the butt: & the*	Hollow of the thigh	27:27	23:23	0
30	*Midknee and the*	Kneeaboue outward	19	17	0
0		Kneeaboue inward	0	0	0
7:7	*Sole of the foote & the*	Midknee	22	19	0
30	*Midknee and the*	Knee below without	0	0	0
0		Knee below within	22	20	0
9		Calfe inward	23	19	0
10		Calfe outward	21	18	0
0		Midlegge or calfe	19	17	0
0		Smale	48	32	0
4		Inſteppe	43	27	0
38	*Sole of the foote & the*	Ankle	46	0	0
0		Heele	0	0	40
0		Toes	22	0	0
14:15	*The length of the*	Sole of the foote	0	0	0

Betweene the — At the

The Arme.

11:11	*Elbow and the*	Top of the ſhoulders	0	19	0
0		Brawn neere the armep:	28	23	0
4	*Tops of the fing: & the*	Elbow	34	34	0
0		Brawn below the elb:	26	30	0
0		Wriſte	46	60	0
0		Palme	24	45	0
0		Hande	0	0	0
11	*VVriſte and the*	Top of the fingers	0	0	0

THE PROPORTION OF A VVOMAN OF NINE FACES.

CHAP. XIIII.

This proportion I finde not in Durer

IT was not without cause, that *Vitruuius* in the first of his *Architecture*, distinguishing the māner of *Temples* by their seueral orders; dedicated the *Ionicke* order to the goddesse *Iuno*, as being slenderer then the *Dorick*, and more substantiall then the *Corinthian*: considering no doubt, very wisely, that this goddesse was not naturally so graue as *Vesta*, nor yet so slender and beautifull as *Venus*: notwithstanding shee carrieth a matrone-like beauty, full of state and maiesty. For which cause also, I applie this proportion of nine faces vnto her, as most properly belonging vnto her; being inferiour in beauty to the proportion of *Venus*, and yet the most beautiful amongst the matrone-like, wherein maiesty and grace ought to be represented. Moreouer, this proportion may be applied vnto Queenes of middle age; or vnto any other honest, faire, and graue woman: And doth most properly appertaine to our Lady.

This body is thus measured,
In

Length. Partes.			Bredth. Adv.	Transf.	Aver.
Betweene the	9	*Mouth and the*	Top of the head	0	0	0
	0		Crowne	0	0	0
	9	*Chinne and the*	Roote of the haire	10	11	0
	0		Forhead or temples	9	0	0
	9	*Throat pit and the*	Eiebrowes	10	9	0
	0		Eares	9	0	0
	0		Nose	12	12	0
	0		Chinne and throate	16	12	0

At the

Necke

		Necke	0	16	0	
		Top of the ſhoulders	0	0	0	
		Ioints of the ſhould:	0	0	0	
		Shoulders	0	0	0	
		Throatpit	12:16	25:25	0	
		Toppe of the breaſt	9	19:19	0	
42:42	*Vnder the dugs and the*	Armepits	0	9	7	
		Dugges	0	0	0	
42	*Vnder the dugs and the*	Nibles	0	8	0	
9	*Throatpit and*	Vnder the Dugges	7	9	0	
16		Waſte	8	10	0	
9		Navile	11:11	16:16	0	
		Hollow of the hips	0	0	0	
		Their ioints	0	0	0	
18	*Nauile and the*	Top of the thigh	9	13:13	0	
13		Bottome of the belly	0	7	0	
		Priuities beginning	0	0	0	
9	*Nauile and the*	Ende	0	0	0	
30	*Priuities and the*	End of the buttockes	10*	19:19	9[a]	*or 11 [a]or 10
		Hollow of the thigh	11	10	0	
26	*Midknee and the*	Kneeaboue inward	17	15	0	
		Kneeaboue outward	0	0	0	
9:9	*End of the priu: and the*	Midknee	18	17	0	
27		Knee below without	0	0	0	
		Knee below within	19	18	0	
		Calfe inward	0	0	0	
		Calfe outward	17	16	0	
		Midlegge or calfe	15	25:25	0	
9:9	*Midknee to the*	Smale	39	28	0	
24	*Sole of the foote and the*	Inſteppe	33	26	0	
		Ankle	0	0	0	
		Heele	0	0	37	
		Toes extremities	20	0	0	
16	*Smale of the leg and the*	Sole of the foote.	0	7	0	
		The Arme.				
11:11	*Elbow and the*	Top of the ſhoulders	20	16	0	
		Brawne neere the armep:	0	18	0	
4	*Top of the ſing: and the*	Elbowe	22	25	0	
		Brawne below the elbow	19	22	0	
		Wriſte	23	40	0	
		Palme	0	0	0	
		Hand	19	36	0	
9	*VVriſte and the*	Tops of the fingers	0	0	0	

Betweene the — At the

THE

OF THE PROPORTION OF A WOMAN OF NINE HEADS.

CHAP. XV.

THOVGH I might describe diuers other proportions of bodies (albeit of small worth in respect of the principall) yet I purpose to pretermit them, as well for their small vse, as for breuity sake: wherefore, concluding the principall and most regular proportions, I come to the rest; and first to that of nine heads, which being very slender and comely, as representing the third degree of beauty, may be giuen not onely to *Minerua*, but also to *Diana* for her swiftnesse and agility, as also to the *Nymphes*, of the riuers, and to the *Muses*, though with diuers attire, in regard of their place. This proportion, is from the top of the head to the chin, a ninth part of the length. The face from the roote of the haire, to the chin, may be either a tenth or an eleuenth part, as shall please the Painter. This diuided into three equall partes, the first giues the forhead, the second the nose, the third the chinne.

This body is measured,

In Length. Parts.				In Bredth. Adu.	Transu.	Auer.
See the Auer. in the pict. C.	9	*Chinne to the*	A Top of the head	0	0	0
	0		B Crowne	0	0	0
* or 11	10*		C Roote of the haire	11	12	0
	0		D Forhead or temples	10	0	0
	30	*Roote of the hair to the*	E Eiebrowes	11	10	0
	0		F Eares	10	0	0
	30	*Eiebrowes to the*	G Nose	13	11	0
	30	*Nose to the*	H Chinne and throate	21	13	0
	0		I Necke	21	21	0
	15:16	*Top of the head to the*	K Top of the should:	19	19	0

From the — At the

Their

THE PROPORTION OF A WOMAN OF SEVEN HEADS.

CHAP. XVI.

IT was not without good ground, that the olde *Græcians* made the goddesse *Vesta* but seuen heads high; because this proportion is graue and Matrone like, and therefore was attributed to the Earth, the common parent of all things. Besides, you may giue it to anie other Goddesse, which hath any kinde of resemblance with the Earth, as also to the more stayed and ancient sort of women. Wherefore, it were a great oversight to giue a slender and delicate proportion to *Sibylla*, or other graue and sage Propheteſſes: as it were likewise to make a Prophet with such a proportion as belongeth to yong men.

This propor: is thus measured,

In

Length.				Bredth.			
	Partes.			*Adu.*	*Trans.*	*Aver.*	
From the	10 &*	*Top of the should: to the*	Top of the head	At the	0	0	0	*23:23
	8	*Chinne to the*	Crowne		18:19	9	0	
	10	*Chinne to the*	Roote of the haire		0	0	0	
	30	*Roote of the hair to the*	Forehead		15:16	14:15	0	
	30	*Forhead to the*	Eiebrowes		9	14:15	0	
	0		Eares		8	0	0	
	30	*Eiebrowes to the*	Nose		10	8	0	
	7	*Top of the head to the*	Chinne and throate		12	12	0	

From the			At the			
0		Necke	0	0	0	
0		Top of the shoulders	0	0	0	
0		Betweene the iointes	11:11	0	0	
0		Shoulders	0	0	0	
11:11	*Top of the head to the*	Throatpit	5	10	0	
28	*Throatpit to the*	Top of the Breast	15*	7	0	*15:15:15: * The armp: are lower behinde then before.
15	*Throatpit to the*	Armepits	0	13:13	*5	*Betweene them.
0		Dugges	6	0	0	
9		*Nibles	*8	12:13	0	
7		Vnder the Dugges	10:11	7	0	
5		Waste	5	7	0	
22	*Waste to the*	Nauill	4	10:11	0	
0		Hollow of the hippes	0	0	0	
0		Betweene their iointes	11:11	0	0	
9		Top of the hips or thighs	7:8	8:10	0	
8		Bottome of the belly	0	0	0	
0		Priuities beginning	0	0	0	
11:11		*Ende	*15:16	0	0	*Vpon one of the thighes.
5		Ende of the *buttockes	0	7	*6	* From the diuision either way.
0		Hollow of the thigh	0	0	0	
30	*Midknee to the*	Knee aboue {outwarde	21:21	19:19	0	
0		{inwarde	0	0	0	
9:9	*Ankle to the*	Midknee	25:25	12	0	
0		Knee below {without	0	0	0	
30	*Midknee to the*	{within	25:25	0	0	
0		Calfe {Inward	14	12	0	
8	*Midknee to the*	{Outward	0	0	0	
0		Midlegge, or calfe	22:24	20:22	0	
0		Smale	26	18	0	
20	*Sole of the foote to the*	Instep	0	0	0	
28	*Sole of the foote to the*	Ankle	25	0	0	
0		Heele	0	0	28	
6	*Heele to the*	Toes	16	0	0	
0		Sole of the foote	0	0	0	
		The Arme.				
11:11	*Elbow to the*	Top of the should:	0	11	0	
0		Brawn neere the armep:	16	12	0	
4	*Top of the fingers to the*	Elbow	19	20	0	
0		Brawne below	15	7	0	
10		Wriste	27	34	0	
0		Palme	16	0	0	
0		Hande	0	27	0	
0		Top of the fingers	0	0	0	

OF

OF THE PROPORTION OF A CHILDE OF SIX HEADS.

CHAP. XVII.

Looke the table E.

A childe of sixe heades is thus to bee measured by partes

In

Length. Partes.			Bredth. Adverse	Bredth. Transverse.
		A Top of the head	0	0
36	*Top of the head to the*	B Crowne	8	8
24		C Roote of the haire	7	13: 13
21: 22		D Eiebrowes	12 :13	6
15: 15		E Nostrels bottome	8	7
13: 13		F Mouth	10	8
6		G Ende of the chinne	12	8 or 9
11: 11		H End of the fat vnd: the chin	0	0
9: 10		I Throatpit	7	11
9: 9		K Top of the shoulders	9: 11	9
21	*Top of the shoul: to the*	L Top of the breast	7: 11	7
0		M Beginning of the pappes	6	12: 15
10		N Teates	6	13: 13
8		O Vnder the pappes	11: 12	12: 15
11: 11		P [a] Waste	6	7
24	*Waste vnto the*	Q Nauill	5	12: 14
8		R Toppe of the hippe	5	12: 13
0		S Hollow of the hippe	9: 10	11: 12
7		T [b] Bottome of the belly	9: 9	6
6		V Priuities	8: 9	12: 13
9: 9		W Ende of the coddes	9	7 or 8
8: 10		X [c] Ende of the buttockes	10	8
8: 8		Y Hollow of the thigh	11	19: 19

From the — At the

[a] The elbow reacheth to the waste.

[b] The wriste reacheth to the bottome of the belly.

[c] The top of the fingers reach to the ende of the buttockes.

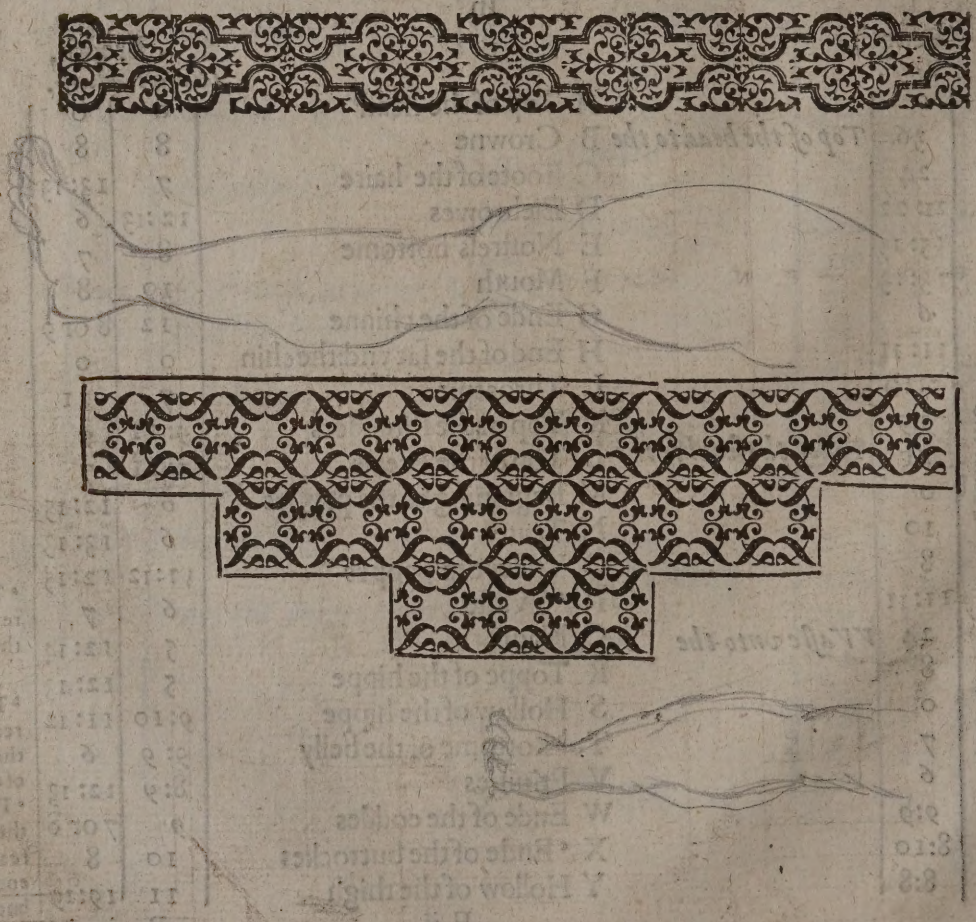
From the			At the	
6:7		Z Beginning of the knee	13	12
24	*Begin: of the knee to the*	a Mid knee	0	0
12		b Ende of the knee	14	13
7		c Calfe of the legge	12	11
11:11		d Ende of the calfe	19	14
*7:8		e Insteppe	24	19
*5:10		f Sole of the foote	[a]15	8
		[b] *The Arme*		
0		g The ende of the should:	19	15
0		h Vpper brawne	18	13
0		i Elbow	22	24
0		k Lower brawne	15	18
0		l Betweene that & the wrist	22	21
0		m Wriste	24	26
0		n Palme	16	27

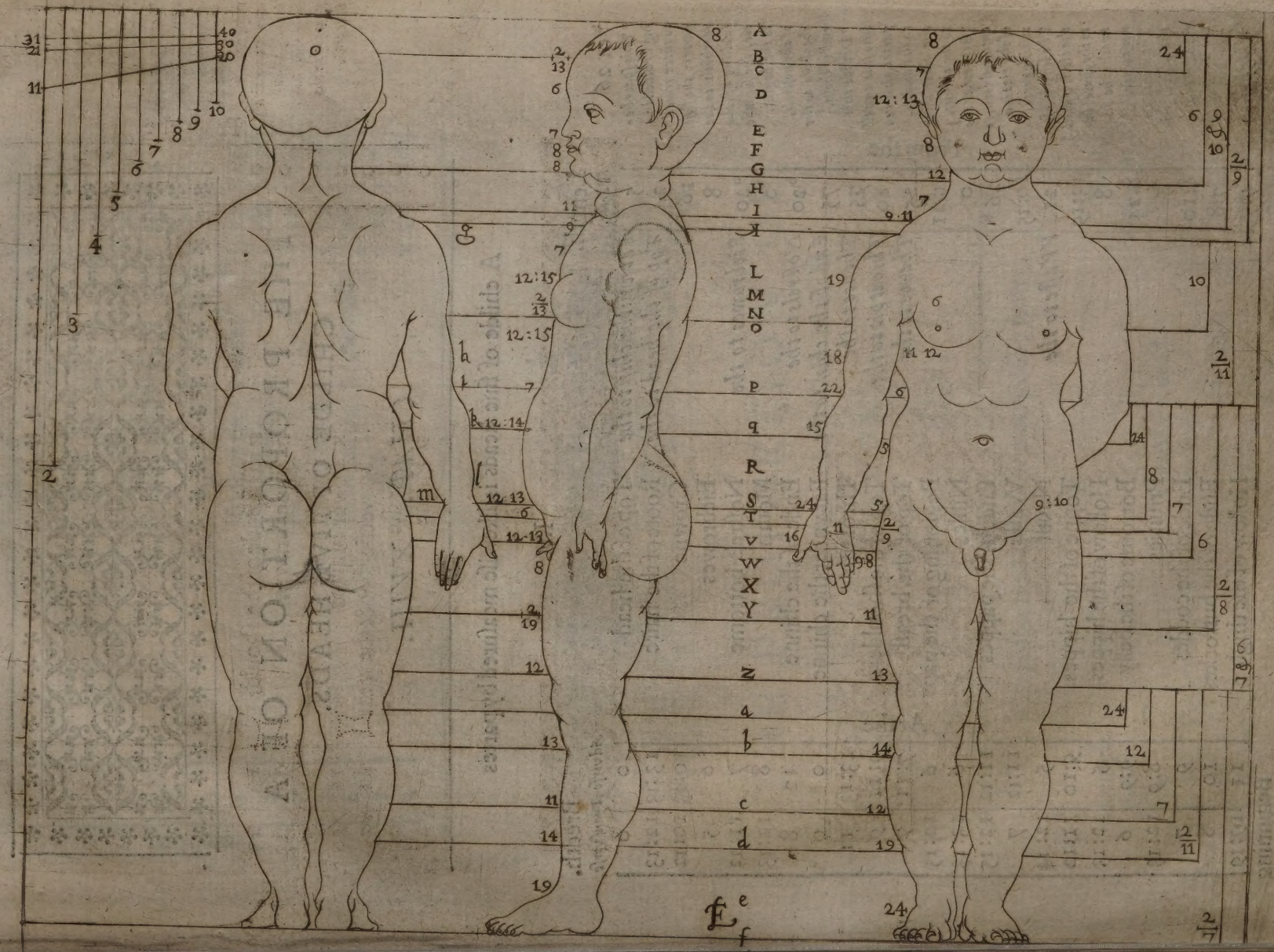
* or 8:8

* or 7:7

[a] *This is meant at the toes.*

[b] *My author hath not the measures of the length, otherwise then appeareth in the margent.*





THE PROPORTION OF A CHILDE OF FIVE HEADS.

CHAP. XVIII.

A childe of fiue heads is likewiſe meaſured by partes

In Length.

Partes.		From the
5	*Fat vn: the chin to the*	
24	*Top of the head to the*	
16*		
8		
[a]20	*Eiebrowes to the*	
0		
[b]20	*Noſtrels to the*	
75	*End of the chin to the*	
75	*Thence to the*	
80	*Throatpit to the*	
25	*Thence to the*	
21: 21		
0		
26*		
10: 15		
21	*VVaſte to the*	
13: 19		
8		
8: 24		
5		
8: 10		
7: 8		
7: 7		

In Bredth.

	Adverſe	Tranſverſe	At the
Top of the head	0	0	
Roote of the haire	13: 13	12: 13	
Crowne	10: 13	10: 12	
Eiebrowes	[c]6	5	
Noſtrels bottome	7	11: 12	
Mouth	8	12: 13	
Ende of the chinne	12	8	
Fat vnder the chinne	0	0	
Throatpit	13: 13	11	
Top of the ſhoulders	9: 11	9	
Top of the breaſt	7: 11	7	
Beginning of the paps	6	12: 15	
Nibles	6	13: 13	
Ende of the pappes	11: 12	12: 15	
Waſte	11: 12	7	
Nauill	5	12: 14	
Toppe of the hippes	9: 10	11: 12	
Hollow of the hippes	5	12: 13	
Bottome of the belly	9: 9	6	
Priuities	8: 9	12: 13	
Ende of the coddes	9	7	
Ende of the buttockes	10	8	
Hollow of the thigh	11	19: 19	

Beginning

*or 26

[a] This ſpace being diuided into three equall partes; the firſt reacheth to the ſwelling of the eie, the ſeconde to the begin: of the noſtrels, the third to the end of them.

[b] Diuide this into fiue equall partes, giue two to the mouth, the other three to the chinne.

[c] Betweene the outward corners of the eies is a twelth parte. The length of the eie is equall to the ſpace betweene the inner corner. The mouth in the Adverſe is 33 parts. In the Tranſverſe 78.

*26: 26

From the			At the		
0		Beginning of the knee	12	11	
24		Midknee	13	12	
13		Ende of the knee	14	13	
8		Calfe of the legge	13	12	
10: 19		Ende of the calfe	19	14	
9: 9		Insteppe	24	19	
7: 8		Sole of the foote	15 [a]	8 [b]	[a] The vpper part of the foot. [b] The length of the transf.
		The Arme.			
0		Ende of the shoulder	19	15	
0		Vpper brawne	18	13	
0		Elbow	22	22	
0		Lower brawne	15	18	
0		Between that & the wrist	20	21	
0		Wriste	24	27	
0		Palme	16	26	

THE PROPORTION OF A CHILDE OF FOVRE HEADS.

[c] This is A: Dwers wholy.

CHAP. XIX.

This proportion is likewise measured by partes,

In

Length. Partes. From the			Bredth. Adver. At the	Transf.	
0		Top of the head	0	0	[d] The distance betweene the extremities of the eares, is as much as frō the top of the head to the chinne.
16	*Top of the head to the*	Crowne	0	0	
24		Roote of the haire	0	0	
8		[d] Eiebrowes	9: 9	0	[e] Nostrels

[a] The space betweene the eie. browes and the chinne diuided into 2. halfe makes the nose; which deuide into 3. the first giues the nostrels, the secũd that space betweene that & the mideie; the third that to the eiebrowe. [b] The eare reacheth from the eiebr: to the end of the nostrels. [c] Deuide the space betweene the nostrels and the chinne into 5. 2 make the vpper lippe, the other 3. the space betwixt the mouth and the chinne. *20:20 Parte the nose into 3 equall parts, 2 giue the eie, and the 3. the space betweene them, and the bredth of the nostrels which is equall with the length of the mouth. [c] Betweene the ioints of the shoulders 9:9. *17:17 17 *16:16:16 [g] Betweene the ioints of the hips 11:11. *17:17 17 *15:15 15 [g] The midknee is iust in the middle betweene the sole of the foote and the top of the hips.	From the	0		[a] Nostrels by the powle	0	4
		0		[b] Bottome of the eare	0	20
		0		Mouth	0	5
		0		[c] End of the chin & necke,	9	9
		4	*Top of the head to the*	End of the fat vnd: the chin	0	0
		0		Throatpit	0	0
		60	*End of the fat vnd: the chin to the*	[d] Top of the should:	4	15:15
		16		Top of the breast	7	6
		10		Armepits	5	0
		0		Beginning of the pappes	0	0
		9		Teates	7	11:11
		7		Vnder the pappes	0	11: 12
		5		Waste	5	6
		21	*VVaste to the*	Nauill	17*	11: 11
		15:15		[e] Top of the hippes	15:*	9:10
		14		Hollow of the hippes	17*	10: 11
		6		Bottome of the belly	15*	5
		10:11		Priuities	0	0
		9:9		Ende of the coddes	15:16	6
		4		Ende of the buttockes	8	7
		58	*Ende of the buttockes to the*	Hollow of the thigh	17:17	14: 15
		18		Beginning of the knee	19: 20	8
		0		[f] Mid knee	12	10
		36	*Mid knee to the*	Ende of the knee	13	11
		0		Calfe of the legge	23:23	10
		9		Ende of the calfe	16	12
		0		Insteppe	19	16
		20	*Insteppe to the*	Sole of the foote	27:27	13:14
				The Arme.		
		0		The ende of the shoulder	0	10
		0		Vpper brawne	17	12
		11: 11	*Ende of the shoul: to the*	Elbowe	16	16
		0		Lower brawne	14	15
		0		Betweene that & the wrist	0	18
		9	*Top of the midfinger to the*	Wriste	20	23
		0		Palme	13	21
		4	*Elbow to the*	Top of the middlefinger	0	0

The bredth of the Averse is at the armepits 5, mid-buttockes 9, heele 22

OF THE EXTERNAL PARTES OF AN HORSE IN PARTICVLAR, AND OF THEIR NAMES.

CHAP. XX.

FOR our better vnderſtanding of the proportions of this beaſt, I thinke it not amiſſe, firſt to ſet downe the names of all his outward partes, leaſt (beſides the obſcurity) we might eaſily miſtake one part for an other, eſpecially ſince the names hereof are not verye well knowen, & diuerſly termed by ſundry perſons. So that, by this meanes, the reader may be directed by theſe names, which I haue takē out of the beſt Italiā writers.

Firſt then thoſe haires which growe about the forhead, are called by the generall name of *haire*, and the whole tuffet of haire together, is called the *fore-toppe*; thoſe likewiſe which hang downe on each ſide of the eare, together with thoſe on the creſt of the necke, betweene the top of the head, and the beginning of the backe, make the *mane*. At the top of the head and the beginning of the vpper iawes, growe the *eares*. The ſpace betweene the eares aboue, is called the *powle*; below, the *top of the forhead*. The ſwelling about the eiebrowes is termed the *concaue*: The pointes or corners on each ſide of the eiebrowes in the inſide, are called the *inner corners*, & in the outſide, the *outward corners*. The *vpper iawe* is that which endeth with the lower, the necke below, and the throat vnderneath. The *lower iawe* endeth with the *barre* and the *noſe*, the holes whereof are called the *noſtrels*. The *barre* is that riſing vp about the mouth, where the bitte is put. The *moſtachium* lyeth betweene the *noſe* and the vpper lippe. The *lower lippe* is vnder the mouth, beneath which is the *barbe*; which endeth with the *barre* & the lower iawes.

From the top of the head behinde, to the beginning of the backe, is the *necke*; the fore-part whereof is called the *throate*. The beginning of the breaſt is called the *throat pit*. The *throate* beginneth vnder the iawes. The *ſhoulder* ſtandeth on each ſide betweene the breaſt, the neck, the back, the ribs, and the beginning of the *forelegge*. The concauities on each ſide of the

breaſt

breast at the vpper ioint of the fore-legge, are called the *arme-pits*. The *fore-legge* reacheth from the shoulder, the breast, and the armepits, to the *knee*; and from thence, to the next ioint belowe, which is the ende thereof. From this ioint to the hoofe, is the *pasterne*. The haire about the top of the hoofe is called the *crowne*. The hinder part of the hoofe is the *cawke* or *heele*. The haires growing behinde the ioint, and the parting, are named the *fetlocks*. The whole space betweene the lower ende of the legge, and the sole of the foote, where the shooe is set, is the *forefoote*, and on the hinder legge the *hinder-foote*.

The *backe* beginneth at the mane, and reacheth to the croope. The *croope* beginneth at the beginning of the truncke aboue, and endeth with the buttockes and flankes. The *sides* are contained on each side betweene the backe, the shoulders, and the hips. The *belly* or *paunch* lieth vnder-neath the sides, and is limited before with the breast, and behinde with the yarde. The *truncke* or *strumpell* is the beginning of the taile; vnder which is the hole through which the excrements are auoided, placed iust betwixt the *buttockes*; whose lower ende is at the beginning of the *hips*, or rather at the *huckle* bones behinde.

The beginning of the forepart of the *hinder-leg* is called the point of the hippe, which endeth at the thighes. The inside of the hippes belowe the stones, is called the *hollowe* of the *thigh*. The yarde and his place is well knowne. The *thigh* endeth at the hocke or toppe of the *garetto* or *shanke*, which belongeth properly to the hinderlegges, and the *garetto* or *shanke*-it selfe, reacheth from thence to the ioint belowe. The haires behinde the iointes (as on the forelegges) are called * *pasternes*, being likewise ioyned to the feete with the *crowne*, *hoofe*, and *sole* of the foote, saue that the fore-feete are called *handes*, (as is said) which for beauty sake would be rounde, and the hinder *feete*; which would be somwhat longer, yet in a decent proportion in respect of the handes.

* Rather fetlocks.

Obserue. Finally for our better vnderstanding of the whole (to omit the taile which is fastned to the *strumpell*) we must note that these proportions haue a two-folde consideration. First by parallele lines from the toppe of the head to the sole of the foote, descending orderly from one member to an other both before and behinde, allowing iust length, bredth, and thicknesse to each member. Secondly by measuring the iust length of the members as well foreright as backwardes, and sidelong: as in the reading shalbe perceaued. Here I purpose to speake of the first proportion; and in the second place, of the second. Now the speciall obseruations for the choise of a good horse, are these.

The markes of a speciall good horse. See Barss. second weeke: & first day. The top of his head should be iust as high from the ground as a well proportioned man: for if he be lower he will looke like an Asse, if higher like an Elephant: &c. Whence the beholder should be depriued of the contentment of seeing a goodly man, vpon a proude and stately horse. But to my purpose, I will begin with the feete (as the manner of the Riders is) who assure vs that although an horse be of neuer so good an haire and yet vnproportionable, he is of small worth: thus writeth *Grison* and others.

The

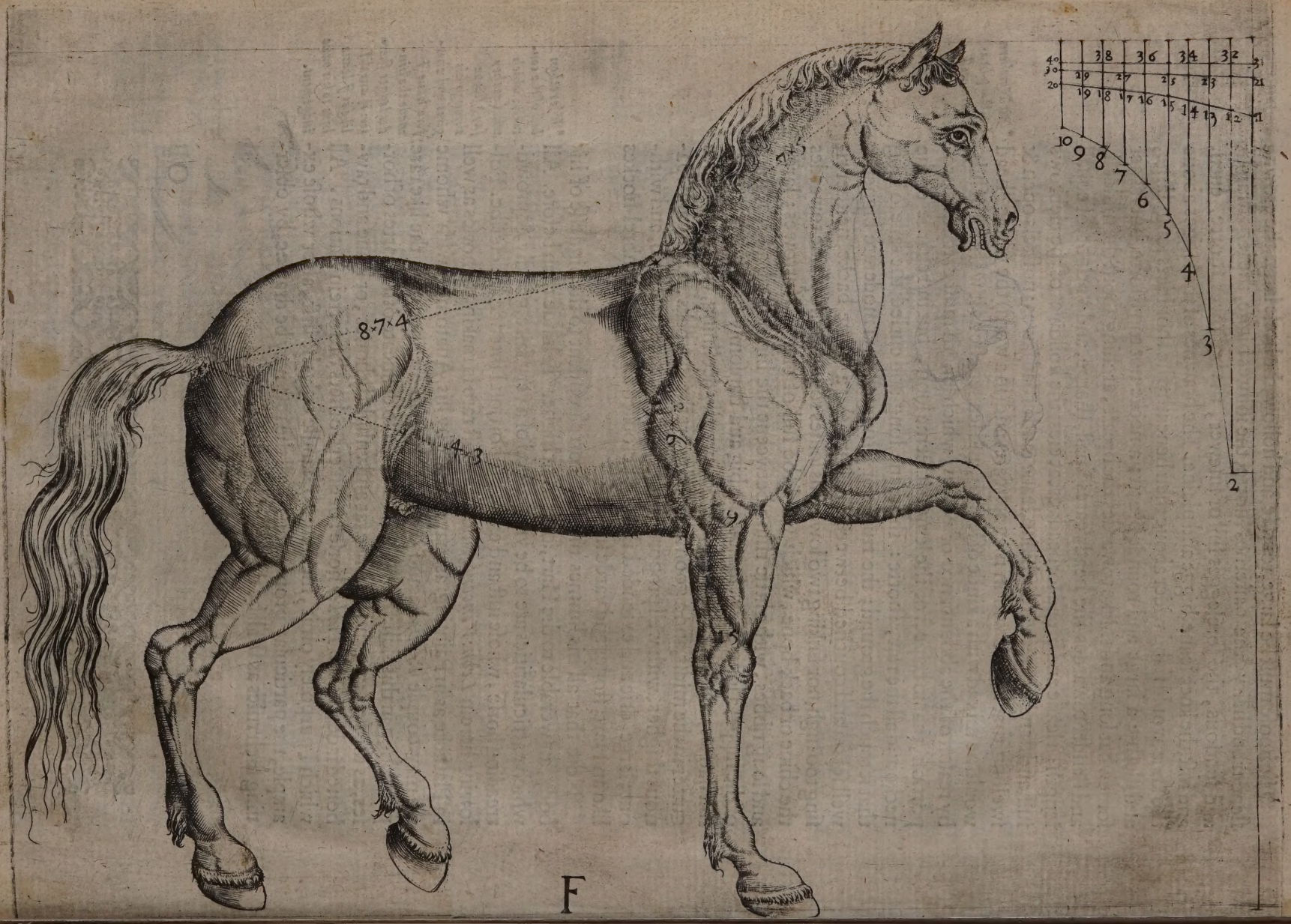
The hoofe muſt be large, rounde, and hollow, the heele large, the crowne ſlender and hairy, the paſternes ſhorte, the iointes bigge, the legs ſtraight and ſpatious, the forelegges full of ſinewes, the hollowes ſhorte, euen, and iuſt, the knee leane, bigge and plaine. The brawnes of the legges aboue the knee, would ſtand wider aboue then beneath; the ſhoulders long, large, and flleſhy; a large and rounde breaſt; a necke not too ſhorte, but rather ſomewhat long and thicke towardes the breaſt, arching about the middeſt, and ſlender towardes the head; eares ſmall, ſharpe, and vpright, of equall length; a leane and broad forhead; great eies; the hollowes of the eiebrows full, and ſtanding outward; thinne, leane, and broad iawes; noſtrels open & ſwelling, that the red within may appeare; and (in a word) the whole *head would be mixed with a kinde of length, and leaneneſſe as it were ful of hils, by reaſon of the aboundance of veines; which length muſt carry this proportion, that in reſpect of the length it ſeeme long, but in regarde of the necke and all the reſt, ſhorte: the mane long and curled; the taile ſo long that it touch the ground; the trunke or ſtrumpell of a moderate bigneſſe, well ſet on and couched betweene his buttocks; a ſhorte backe, neither riſing too high, nor ſinking two lowe; his loines rounde, and plaine towardes the chine or back-bone, which would be full of dimpled furrowes; large and long ribbes, with a little riſing betweene the hinmoſt rib and the ioint of the hippe; a long belly, ſomething big and hanſomly hid vnder the ribs; full flankes; round and plaine buttocks, prettily declining, with an hollowe gutter in the midſt, and a good ſpace athwart the buttocks. Long and ſpatious thighes, with well proportioned bones, and fleſhly within, and without; large, drie and extended ſhankes; crooked and wide gambrel-hockes like an Hart; ſtones and yarde ſmall.

Our Northern fay, Harp-headed, and well ſet on.

Note that all his limmes muſt be correſpondent to the bigneſſe of his body, anſwerable to the Hart, ſomewhat higher *behinde then before. All which particularities are to be vnderſtood of a very faire, goodly, & prowd-treading horſe, whoſe iuſt and exact proportion I intende to deſcribe. Following herein *Leon: Vincent*, who was moſt rare in making of horſes as well in Plaſticke as in Painting: as may appeare by his Anatomie: with whome we may couple *Raphael*, and *Gaudentius*, who attained vnto the like rare perfection in this skill: Howbeit, we may alſo delineate other ſortes of horſes, as the *bertoni*, and ſuch like fat and vnſightly horſes, or leane and raw-boned iades, as the *Turkey* horſe, or diuers others of forrein nations. All which I purpoſely omit, meaning to handle only the firſt, after whoſe example, the particular proportions of all the reſt may be drawne, by obſeruing ſuch rules as ſhall be deliuered hereafter.

We reckon beſt of the contrary; which will (as they ſay) ſlippe through his girts: and therfore haue I made the hinder legges ſhorter: if any diſlike it I leaue him to his owne iudgement.

OF



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At the

From the

OF THE PROPORTION OF AN HORSE BEFORE AND BEHINDE.

CHAP. XXI.

I found these measures most corruptly set downe, and was driuen partly by geſſe, & partly by examination of the life, to reduce them to this mediocritie. The marginall numbers are my authors, which I diſlike.

THE height of the horſe is from the top of the head, to the ſole of the fore-foote. Nowe this height is to bee deuided into partes equall and vnequall, like that of the man; as followeth,

From the	Top of the head to the ende of the moſtachium	7:8	or 7:7
	To the bottome of the eare	33	
	To the top of the brow or concha	11	
	To the outward angle of the eie	10	
	To the inner ende of the concha	8	
	To the beginning of the throat vnder the iawes	15:16	
	To the bottome of the vpper iaw in the tranſverſe	12:14	
	To the beginning of the mouth	9:10	
	Beginning of the noſtrels	8:10	
	The ende of the noſtrels	4	
	The Adverſe meaſure in breadth		
Betweene	Eares aboue the foreheade	24	
the	Outſide of each eare	23:24	
At the	Concha or brow	9	
	Outwarde corners of the eies	9	
	Inner corners of the eies	14	
	Beginning of the throate, the necke is	12:14	
	Face	23:24	
	Ende of the vpper iawes	13	
	Beginning of the mouth	31:31	or 31:32
	Noſtrels	31:31	or 31:32
	Ende of the noſe which anſwereth to the ende of the necke	27	or 17
	Necke	10:12	

	Top of the ſhoulders before	10:11
	Breaſt at the throat-pit	7:15:15
	Hollow of the forelegges	7:14:14
	Betweene the two hollowes	8:10
	Betweene the forelegs vnder the breaſt	8
At the	Same place the diameter of the legge is	11
	Top of the knee	20
	Biggeſt part thereof	15
	Middle	17
	Lower parte	24
	Aboue the iointe	24
	Smale of the legge	29
	Vnderneath the iointe	28
	Hoofe	14
	Sole of the foote	13

The Averſe meaſure in Breadth.

	Vpper parte of the buttockes behinde the trunke	6:15:15
	Vnder the trunke	3
	Hole	3
	Beginning of the ſtones	6:13:13
	Hippe by the toppe of the huckle-bone	13:14
	Bottome of the buttockes	19:20
	Bottome of the hippes	13
	Top of the garetto, or hockes	18
	Ende of the thigh and the middeſt of the head of the garetto	31:31
At the	Bottome of the head of the garetto	21
	Smale of the legge	25
	Toppe of the iointe	20
	Bottome of the iointe	20
	Corona	15
	Sole of the foote	14
	The diameter of the body from ſide to ſide, directly behinde the beginning of the necke.	8:9
	The largeſt place betweene the middeſt thereof	6:7
	The narroweſt place at the top of the yarde	6:15:15

It now remaineth, that we ſpeake of the breadth of the limmes tranſverſe or ſidelong, beginning at the Head,

	The length of each eare is	17
From the	Beginning of the eare to the hinder part of the necke	13:14
	The thickeneſſe of the necke	35
	Eare to the foreheade	35
	Beginning of the throate to the ende of the concha before	8

Thence

Thence to the inner corner of the eie	9	or 19: 20
One corner of the eie to the other	30	
One side of the eie to the other	41	
The Head at the bottome of the vpper iaw	10	
At the barbe	12	
From the mouth to the fore-parte aboue the nostrels	17	
At the beginning of the mouth	12	
From the midst of the mouth before	21	
To the opening of the nostrels before	32	
The nostrell it selfe	44	
The mostachium from the ende of the nose to the mouth	35	
The bredth of the barbosso	46	
The necke at the beginning of the throate	9:10	
At the ende of the necke and beginning of the backe	4	
From the hollowe of the forelegge to the forepart of the breast	18	
The bredth of the forelegge behinde where it ioineth with the belly	9	or 15: 16
His bredth vnderneath	19: 20	
Aboue the knee	16	
At the midknee	17	
Beneath the knee	24	
Aboue the iointe	23	
Vnder the pasternes	27	
The Corona	13	
The sole of the foote	12	
The hinder legge betweene the pointe of the hippe and the buttockes	8:10	
Vnder the buttockes	12:14	
At the ende of the first muscle of the hippe	15: 16	
Ende of the thigh	10	
By the top of the head to the garetto, to the bigneſſe of the thigh	11	
By the ende of the thigh to the middle of the thigh	13	
Bottome of the heade	24	
Aboue the iointe	18	
Below the iointe	18	
At the Corona	11	
At the sole of the foote	10	
The stubbe or stumpell of the tayle is	32	
The length of the case of the yarde is	19	

G

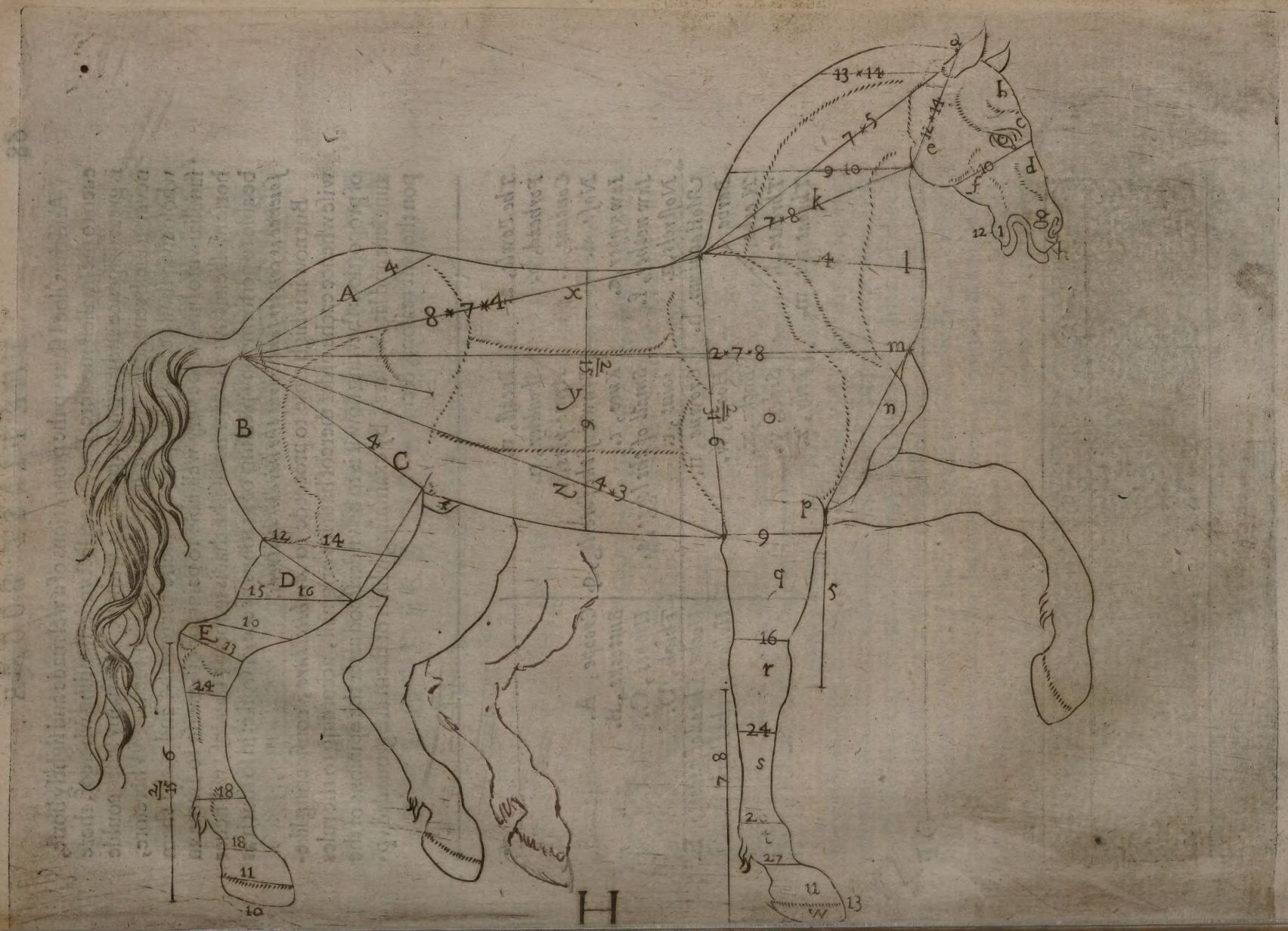
OF THE MEASVRES OF AN HORSE FROM LIMME TO LIMME.

CHAP. XXII.

THE proportions of this preſent horſe, may alſo bee meaſured ſidelong, for more eaſe and perſpicuitie ſake. And firſt;

From the throatpit, ſtraight to the hinder part of the buttockes (which is alſo called the length of the horſe:) anſwering to the line, reaching from the ſole of the foote to the top of the backe or withers, is	2:7:8	
From the top of the necke to the beginning of the throat	12:14	
Thence to the necke	5:5	or 5:7
To the throate	7:8	
To the throatpit	5:13:13	or 7:13:13
From the beginning of the backe, to the beginning of the fore-leg backewardes	6:13:13	
Thence to the throat-pit	7:7	or 7
From the hollow of the fore-legge, to the beginning of the trunke	3:4	
Bottome of the necke to the trunke	4:7:8	
Thence to the point of the hippe	4	
To the toppe of the buttocke	4	
To the middeſt of the head of the garetto behinde	7	
Thence to the middeſt of the ſole of the foote	6:15:15	
From the throatpit, to the hollow of the fore-legge	12:15:16	or 15:16
Thence to the middle of the knee backewardes	5	or 5:5
Thence to the ſole of the foote before	7:8	
The diameter of the bodie, betweene the middeſt of the backe and the belly	6:15:15	

From the members to the beginning of the buttockes	6:15:15
From the lower ende of the buttocks behinde, to the beginning of the thigh before	9
From the top of the head of the *garetto* behinde, to the end of the fore-part of the thigh	16
All which measures, are only to be vnderstood of an horse standing side-long. For as he standeth fore-right, from the throat-pit to the hollowes of each forelegge is	12:14
From each of these to the middle of the breast	15: 16


A
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t
u
13 × 14
7 × 5
9 10
7 × 8
4
8 × 7 × 4
2 × 7 × 8
4 × 3
12 14
15 16
10
24
18
11
16
27
13

And thus doe I ſhut vp the proportions of a wel made and ſightly horſe, euen to the ſmalleſt meaſure. For the perfect vnderſtanding whereof, there is great diligence and patience required; without which, my ſelfe coulde never haue beene able to haue gone through with them. Wherefore, whoſoeuer ſhall perfectly acquaint himſelfe therewith, and make them familiar vnto him, wilbe very well able to paint, or otherwiſe to frame an horſe moſt exactly: as contrariwiſe he that is ignorant thereof, will neuer be able to performe any pleaſing or gratious peece of worke: in ſo much as *ſcience is conuerſant about the hardeſt matters.*

But now it is high time to proceede to *Architecture*, conſidering likewiſe whence eache order thereof hath his originall, according to the rules of proportion: ſhewing how it is to be vnderſtood after the opinions of the auncient and late writers, by examining which of them are grounded vpon the beſt reaſons, &c.

The Powle, a.
Forhead, b.
Concaue, c.
Noſe, d.
Iaw vpper, e.
Iaw nether, f.
Noſtrels, g.
Moſtachium, h.
Barbe, i.
Necke, k.
Throate, l.
Throat-pit, m.

Breaſt, n.
Shoulder, o.
Arme-pits, p.
Brawn of the fore-leg, q.
Knee, r.
Small of the legge, s.
Ioint, t.
Crowne, u.
Hoofe, w.
Backe, x.
Sides, y.
Belly, z.

Croope, A.
Buttocke, B.
Hippes, C.
Thigh, D.
Hocke or head of garetto, E.
Hollow of the thigh, F.

OF

OF THE PROPORTIONS OF THE ORDERS OF ARCHITECTVRE IN GENERALL.

CHAP. XXIII.

AS in all naturall thinges, neither *goodneſſe* can ſtande without *beauty*, nor *beauty* without *goodneſſe*: ſo in things artificially framed and compoſed, nothing can promiſe *profite* or *cõmoditie* without *comlineſſe*, which conſiſteth wholy in due proportion: So that profite and commodity, ariſeth as well from Arte, as Nature. For daily experience teacheth vs, that ſlender, thinne, and delicate things, as they carry neither ſubſtãce nor ſtrength with them, ſo they weaken and offende the ſight, by diſperſing it too much; and contrariwiſe groſſe, thicke, and compacted thinges, es they be rude and comberſome, ſo doe they alſo dazell and diſtemper the eie. But things neither too ſlender nor too groſſe, but keeping a proportionable mediocritie, doe delight and ſatisfie the eie of the iudicious beholder, as he is more or leſſe affected therewith, leauing ſo much the more contentment behinde them, by how much the party is more acquainted with beauty, and the knowledge of proportions. For although a rude fellowe beholding a beautifull thing, take pleaſure and delight therein; yet he cannot ſo perfectly conceiue thereof; as another who hath skill in proportion. Whence it commeth to paſſe, that all beautifull and well made thinges, pleaſe all men in generall, as being both pleaſant, and profitable; though not equally and after the ſame manner; the reaſon whereof is, becauſe each man naturally differeth from another: So that if two ſpeciall good workemen ſhall make each of them an abſolute good piece in all reſpectes, yet will there appeare manifeſt difference betweene them, although (I ſay) both of them bee commendable, fayre, and good. A thing common to all

the

*Lib. 6. cap. 44.45.46.& 47

the beſt *Architects* both newe and olde; as ſhalbe ſhewed in my * booke of *Compoſitions*, eſpecially concerning the orders, and partes of buildings: whereof I will ſay no more now, haſtning to the handling of the proportions in hand; The ſeverall orders whereof before I begin to vntolde, for our better inſtruction heerein, we muſt note, that in all workes there is a double conſideration, without which it is impoſſible to make any good or commendable piece of worke.

Firſt then we muſt obſerue, what proportion the worke ought to haue *naturally in reſpect of it ſelfe*; ſecondly *in reſpect of the eie*; whence the whole beauty and ornament thereof proceedeth, as from the former the vſe and commodity, by reaſon of the ſtrength of the partes thence ariſing.

As touching the firſt which is the *naturall*, I hold that it can be no more diſpoſed of without the latter, then this can ſtand without that: the reaſon whereof is, becauſe as the whole frame is made for profite, ſo ought it alſo to be ſightly and well proportioned; which beaury of proportion ariſeth neceſſarily from theſe two waies, which cannot bee ſeuerally diſpoſed of, but the one will exceede the other: for if it ſhould be otherwiſe, the whole muſt needes be endangered.

Againe, if we ſhould wholy reſpect the naturall and proper proportion, it would vndoubtedly followe, that the want of this other part would diminiſh both the vſe and beauty of the worke. As for example, in a wall or columne furniſhed with letters or ſmal hiſtories from the toppe to the bottome; if the letters or hiſtories ſhall carry their true and naturall proportion, they muſt be made all of an equall bigneſſe, and ſo it will come to paſſe, that (beſides that the vppermoſt will diminiſh, offending the eie by ſeeming ſmaller) they cannot be ſo perfectly read, as thoſe belowe may, nor the ſmall figures in the hiſtories be diſcerned, ſo that the vſe and profite of the picture will be taken away, the decay whereof diminiſheth the beauty alſo; and ſo ſhall we looſe both vſe and beauty.

For which cauſe, the ancient were wont to make the vpper letters a good deale larger then thoſe belowe, according to the Perſpectiues: So that in the ſelfe ſame draught, they repreſented the proper proportion of the thing ſeeming equall to the eie, and ſo reaped both benefite and pleaſure of ſeeing and reading the letters; as at this day is to be ſeene at Rome in *Traians* columne wrought all ouer with hiſtories, in which the pictures ſeeme all of an equall bigneſſe, and therefore muſt needes be larger at the toppe then beneath.

Now for our better information, in matters of greater importance concerning particular buildings, we muſt vnderſtand, that in making orders of pillars vniformely one aboue another if we ſhall giue them all their proper proportion without regarde to the Perſpectiues, ſome of them will ſeeme too lowe, by reaſon of the flying and ſhooting away of the wall aboue the Horizon, notwithſtanding they haue their true proportion, &c. Hence we ſee how the *proiectures* & iuttings out of the *architraues*, *pedeſtals*, and *corniſhes*, hide the vpper parts too much, ſo that the columns looſe that beauty which the ſight ought to receiue.

Againe

Againe, if in imbossed or painted figures placed on high we obserue only this naturall proportion, we shall plainly perceiue that the personages will seeme like Dwarfes or Pygmies. Wherefore I am of opinion, that the ancient gaue not the naturall proportion to their huge *statuaes* and *colossi*, as that at Rhodes, to the ende they might make them fit the eie without offence; for otherwise, the heads standing so high would haue seemed no bigger then the heeles; but by mixing both the proportions together, the members increased by degrees, as the bodies shot vp in height; the like order they kept in their highest *Pillars*, *Obelisces* and such like things: So that the true skil hereof, is one of the chiefest secrets of the Art of Delineation, and the Perspectiues: and can truely be vnderstood, but onely of such as are their craftsmasters in them both.

Touching the second way, if we should dispose of a thing without his *proper* proportion, hauing onely regarde to the eie, it would easily decay, or proue but of small continuance: wherfore, in this part it is requisite that we see the things perfectly, as if they were offered to our sight in their equall proportion, because otherwise they being raised higher, would proue too exceeding large and long, in respect of the point of the ordinary intersection of the visuall lines, and perspectiue distance; and so one part would not support the other either in height or breadth, & consequently the thing would not please or content the eie.

Now if we shall dispose of a picture without either of these, we shal make most deformed and vnproportionable things. Wherfore in all workes we must be sure to obserue both these waies, first giuing the *proper*, and then the *Perspectiue* proportion; because the vniting of these two proportions, causeth that commendable grace in the beholding of thinges, which is vnderstood only of the intelligent, and admired of the ignorant. Which the ancient well perceiuing, ordained that one order should sutably succeede an other, according as the worke rose vp in height, so that it gained grace, beauty, and profite. Wherefore in *Colosseo* the *Composite* standeth vppermost, next vnto it the *Corinthian*, then the *Ionick*; and lowermost opposite to the eie the *Dorick*. And after this rule, all the other partes and members follow orderly.

But now I come to the *Architects*, who in the selfe same order haue vsed diuers proportions, as may appeare by the remnants of the olde masterworkemen collected by *Seb: Serlius*, by the measures set downe by *Petruccius*; and by those which *Iames Barocius* hath deliuered; all which differ each from other. For *Petruccius* would haue the plaine square of the *Tuscane stylobata* a perfect square; because that forme is the strongest; that of the *Dorick* a diagonall proportion; of the *Ionick* a sesqui-alter; of the *Corinthian* a supra-bipartient; and of the *Composite* a double proportion. Hee would also haue the *Tuscane columne* consist of sixe diameters, in height from the bottome of his base; the *Dorick* seuen; the *Ionick* eight; & so forwardes of the rest, and all their other partes according to the particular discourse of each order.

But *Barocius* hath a newe ready inuention, to measure these orders after an

an other fashion, and it standeth vpon this generall rule; namely, that the third part of the whole columne, together with the capitell and base, should giue the iust height of the pedestall, together with his ornamentes: and the fourth part of the columne should giue the *Architraue*, *Zophorus*, and *Cornishe*. Whence it commeth to passe, that the *Tuscane* pedestall (if we will allowe the *Scapus* or trunke to bee of sixe diameters, according vnto *Vitruvius lib.* 4. with his base and capitell) differeth very much from the proportion now specified, as being too slender; and the *Corinthian* exceedeth a double proportion with his *plinthus* and *base*; which would not haue beene, if they had kept the third part: and so in the other partes hee proceedeth, varying from *Petruccius* very much, although his method bee very commendable. But I will say no more here concerning the variety of these proportions, or of diuers other things which I might speake of to this purpose.

Nowe if any man shall graunt, that these *Architraues*, *Freizes*, and *Cornishes* doe adde a grace and beauty to the columnes, and yet shall demaund a farther reason, why they must consist of iust so many diameters, and that otherwise they could not prooue beautifull: I answere (as I haue already shewed in the beginning of this first booke) that the *Dores* being at the first to seeke what proportion they should giue their columnes, considered that a stout well set man, being the certaineſt and most sure patterne of all things, was sixe foote high; wherefore in imitation thereof, they made the *Dorick columne* in height, sixe diameters of the basis of the trunke or shafte.

The *Ionians* afterwardes vpon occasion, purposing to make a columne both strong and proportionable, translated the *Dorick* columne from feete to heads, imitating therein the proportion of a stout and strong man; whose body is seuen times the length of the head in height; and so that which before was sixe diameters of feete, they made it seuen heads; and dedicated that order vnto *Hercules*, and then to *Mars* and *Minerua* by reason of a certaine vertue voide of niceneſſe, which they imagined to be in them; not dressing it with curious ornaments, but leauing it substantiall and faire.

Nowe the *Tuscanes* followed the first columne of sixe feete, adorning it with clowniſh members, and from themselues called it *Tuscana*. The same *Ionians*, farther considering that the goodlieſt (but most matrone-like) proportion of mans body consisted of eight heads, obserued the measure thereof in their second columne, making it so many diameters high, but added more beautifull ornamentes then the first *Ionick* had; whose nature when they had waied, they dedicated it vnto *Iuppiter*; and by reason of a kinde of seuerity and strength of hunting to *Diana*; and to *Bacchus* for some other resemblance.

The third columne called the *Corinthian*, from the country where this proportion was first inuented being drawne from a proper, slender, and tall young woman of nine heads, was lengthned and adorned aboue the reſt with limmes and ornaments of beauty and sweeteneſſe, and was dedicated to *Venus*, *Flora*, *Proserpina*, and other Nymphes of the fountaines, to the

Muses

Muses and other Nymphes of the groues (as *Vitruvius lib.* 1. *cap.* 1. sheweth.) Wherefore we may be bolde, to represent any columne after the similitude of mans body, which is the perfectest of all Gods creatures; and so shall it neither exceede, nor be defectiue: and so consequently will all the partes which are reduced vnto these proportions, prooue exceeding beautifull: And thus I come to the particular measures of each seuerall order.

OF THE PROPORTION OF THE TVSCANE ORDER.

CHAP. XXIIII.

THE Tuscane or Rustique order is vsed only in fortes and gates of Cities, as being stronger then the rest: it hath fewer ornamentes, and is of a rude and grosse forme. His proportion (which heere I meane briefly to set downe, omitting the barbarous and Greeke names, and vsing only the vulgar and most knowne termes amongst the *Architectes* of our age) is as followeth.

By an oversight, I haue made the scapus shorter then his due, but haue giuen a line by, of his exact height.

Scapus.

First the * *Scapus* or *shafte* with his base and capitel is (according to *Vitruvius*) 7 Diameters of his bottome vpon the base.

Basis.

The *Base* in height is halfe the breadth of the columne: deuide this into two equall partes, and giue one to *Plinthus*, A: the other must be deuided into three: giue two to *torus* B: and the other to *regula* C: his *proiecture* D is thus made. Make a circle 1. as bigge as the *base* of your columne, and placing that within a square two, vpon the outwarde corners of the sayde square draw an other circle, 3. and it giueth you the iust *proiecture*. The *Plinthus of this base* only is rounde (according to *Vitruvius*) and all the rest square.

Capitulum.

The height of the *Capitell* is asmuch as the *base*, which being deuided into three partes, one maketh *plinthus*, E; the seconde deuide into foure, whereof three make *echinus* F; and the fourth *annulus* G: the thirde part remaining serueth for *hypotrachelion* H. The *astragalus* I, with his square or *fillet* is halfe the *hypotrachelion*; these being deuided into three partes; two are for *astragalus*, and one for the *square* K; whose *proiecture* shall bee asmuch as his height, and the *astragalus* asmuch as both of them togither.

The diminishing of Scapus.

The *shaft* or *trunke* of the columne is to be diminished a fourth parte at the toppe; so that the *Capitell* aboue is asmuch as the *trunke* below: where it is called the bottome of the *scapus*, as at the vpper ende, the toppe of the *scapus*.

The *Architraue*, *Zophorus*, and *Cornish*, which are placed aboue the *Capitell* are likewise proportionable.

Architraue.

First the *architraue* L, is as high as the *Capitell*, a sixte parte whereof maketh *fascia* called also *tenia*, M

Zophorus.

The *Freize* or *Zophorus* N, is as high as the *Cornish*, O.

Cornish.

Deuide the *Cornish* into foure partes: one giueth the vpper *Cymatium* P, the other two the *Corona*; and the fourth the lower *Cymatium* Q. his *proiecture* is asmuch as the height of the *Cornish*: saue that some wil haue *Corona* (for beauty sake) to iutte no farther out then his height. Wherefore the *Cornish* shal iutte out so much the farther, carrying forth the *Cymatium* as much as he is high, excepte the *fascia*: in place whereof you may put a *Cornish* with his *square*. This *Tuscane* may also be made of * sixe diameters after the manner of feete (as is said) because the *Doricke* consisting of seuen is more delicate.

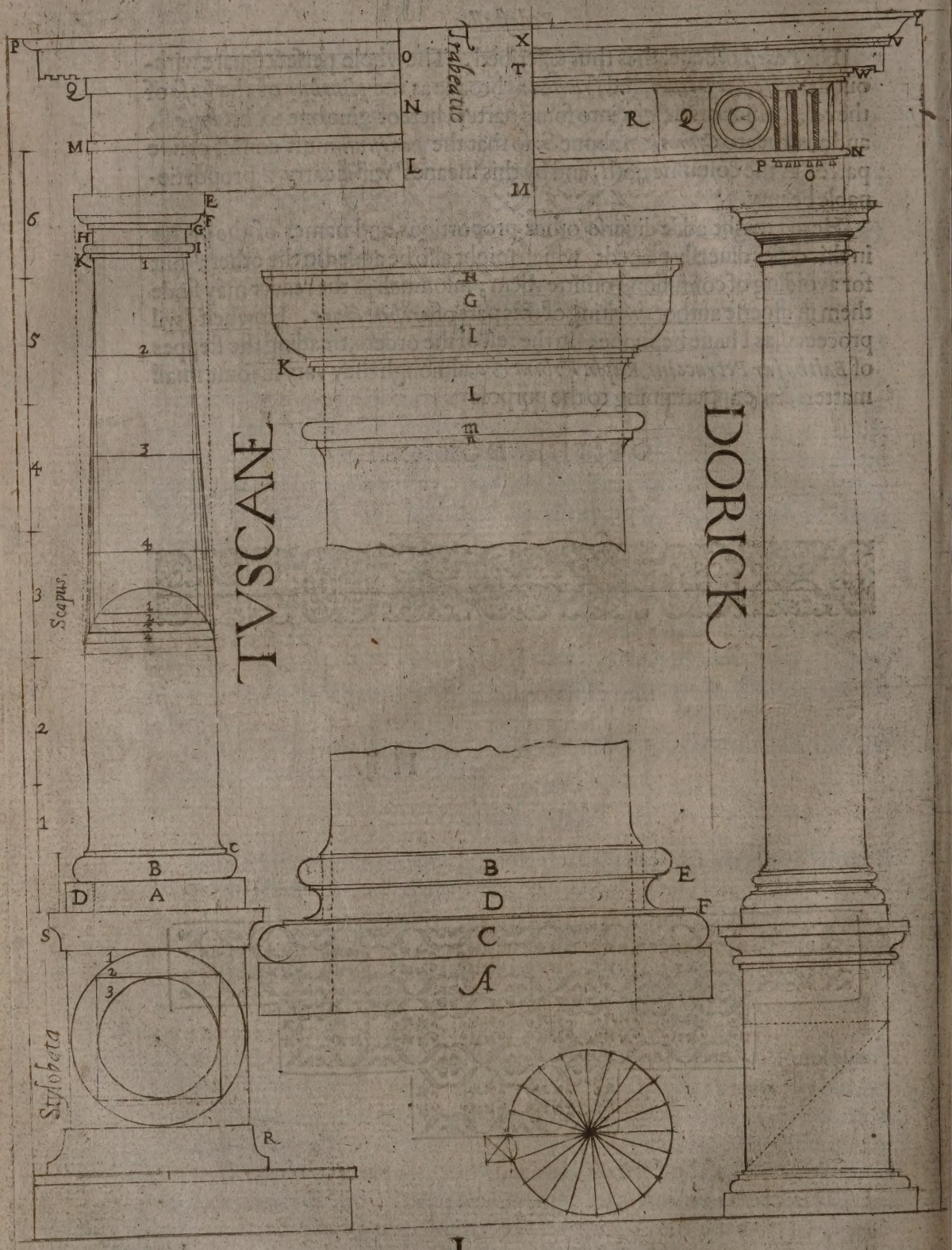
* This is it which is delineated.

Pedestall

Pedeſtall.

His *Pedeſtall* beneath is thus deſcribed. The whole perfect ſquare without the *baſe*, *Cymatium*, and *front* is as broade as the *plinthus* of the *baſe* of the *col:* Deuide his height into foure partes; hereof giue one to his *baſe* R, and an other to *Cymatium* aboue S: ſo that the *pedeſtall* muſt conſiſt of ſixe partes, as the columne doth: and by this meanes will it carry a proportionable beauty.

Here I might adde diuerſe other proportions and names of the partes in this order diuerſly placed; which might alſo be added in the other; but for avoiding of confuſion I omitte them, inſomuch as the reader may finde them in diuerſe authors writing of this part of *architecture*. Howbeit I wil proceede, as I haue begunne, in the reſt of the orders, treading the ſteppes of *Balthaſar Petruccius, Raph: Vrbine &c*, although they vary in ſome ſmall matters, little appertaining to the purpoſe


Trabeatio
TVSCANE
DORICK
Scapus.
Stylobata
I

OF THE PROPORTION OF THE DORICKE

CHAP. XXV.

THE *Doricke base* is halfe as high as the thickeneſſe of the *col.*, his *Plinthus* A, is a thirde parte of his height: the reſt is deuided into foure partes: whereof one maketh the vpper *aſtragalus* B, called *torus ſuperior*: the other three are deuided into two equall partes, one for *torus inferior* C: and the other for *ſcotia* D: deuide this into ſeuen partes, giue one to the vpper *rule*, called *liſtello* E, and an other to the lower F. The proiecture of the *base* is halfe his height, and ſo the full diameter of the *Plinthus* is once and an halfe the thickeneſſe of the columne. But becauſe *Vitruvius* meaſureth this order by * models, whom *Fetruccius* hath alſo followed, I purpoſe likewiſe to keepe the ſame courſe, making the diameter of this columne at the *base*, to conſiſt of two models, whoſe height with the *base* and *Capitell* ſhal be fourteene models: for the *base* being one modell high, and the *Capitell* an other, the *ſcapus* muſt needes bee twelue *models* long.

A modell is halfe a diameter.

Capitell.

The height of the *Capitell* is deuided into three partes: whereof one maketh *Plinthus* G; wherein is contained the reuerſed hollowe called *cymatium* H, being the thirde parte of the ſame ſquare: the other thirde poſſeſſeth the *echinus* I, with his ſteppes like three rulers K, all which

make a third part of *Echinus*; the last thirde parte is given to *hypotrachelion* L, whose hight is at the least a sixt parte of the coll: at the bottome of the *Scapus*.

The breadth of the *capitell* aboue, is two modelles and one sixt parte of a modell vppon both sides. And because *Vitruvius* his description is accounted but very meane and naked by certaine late workemen, I meane in imitation of the ancient workes, to set downe a more absolute and beautiful one, as followeth.

First I will devide the *capitell* into three equall partes (as before) then will I deuide the Plinthus G into three more, whereof one shall make *Cymatium* H with his *rulers* (as before) but this I subdeuide into other three, giuing one to the quadrate; and two to the *cymatium*: againe, I deuide the *Echinus* I into three; whereof two make it selfe, and the thirde the *rules* or *ringes* K, which being three in number, and each of them deuided in two, make sixe in the whole. The *hypotrachelion* L, and *proiecture* of each part, is asmuch as their height.

The *astragalus* M vnder the *hypotrachelion* with the *apophigis*, is halfe the *hypotrachelion* and the *apophigis* is halfe the *astragalus*.

Epistilium.

The *Epistilium* or *Architraue* M which is placed vppon the *capitell*, is one modell in height; and is deuided into seuen partes; whereof one containeth *tenia* N: the droppes or belles O; with the *regula* P vnder the *tenia*, are a sixte parte of a modell; this is deuided into foure partes, whereof the droppes take three, and the *regula* one: the droppes must bee sixe in number, hanging vnder the *triglyphi* having two a piece. The length of the *trigliphi* Q, is a modell and an halfe, their breadth a modell: which breadth is deuided into twelue partes, one whereof is lefte on each side for halfe a *gutter*; of the twelue partes remaining, sixe must be giuen to the plaines or flattes of the *triglyphi* viz: two a piece; and foure for the two gutters; two a piece. The space betweene each *triglyphus* is a modell and an halfe; which makes a perfect square called *Metopa* R: which if you list to adorne, you may furnish with *basons*, and *beastes heades*, as the ancient vsed; who therefore placed them in their temples because they killed buls, and vsed basons in their sacrifices. Aboue the *triglyphi* are their *capitelles* S, containing the sixt part of a modell in heighth.

Corona.

Aboue them is *Corona* T with a double *cymatium*; one aboue, V, and the other belowe, W: all which deuided into fiue partes, three make the *Corona*, and two the *Cymatia* X; the height of the whole is halfe a modell. Aboue the *Corona* is *Scima* called *gula recta* Y, and it is halfe a modell high, an eighth part whereof makes the *regula* aboue. Deuide a modell into three partes, giue two to the *proiecture* of *corona*. In the bottome whereof aboue the *triglyphi* you shall describe the *droppes*, and betweene the *triglyphi* in the *metopa* thunderboultes.

The *proiecture* of *scima reversa* is iust his height; and so are all the other

ther partes saue *Corona*; vnder which in steede of *cymatium* the *denticuli* are placed.

Flutings.

The *Flatings* or *gutters* of this order must be * 20 in number, hollowed in this sort. Draw a perpendicular line from each side of one of the gutters, then shut vp these two lines with two other sides, which will make an æquilater square, crosse this square with two diagonall lines, and in the intersection of them which is the center, set one foote of your compasse, and describe a quadrant of a circle vpon the large circumference of your *base*, and this giues the true hollowing.

* Bluome hath 24.

Pedestall.

The *Pedestall* is as broade as the *Plinthus* of the *base* of the columne, his height in the plaine and vnrought part is a diagonall proportion. This deuide into fiue parts; adde one to *Cymatium* and his parts, and another to the *base*. And so doth the pedestall proportionably consist of 7 parts, as the columne doth: all which together yeeld a goodly grace to the beholder.

And so I conclude, leauing the more exquisite inuentions of the ancient concerning this order, with their diuers proportions to the more curious *Antiquaries*. A view whereof we may haue at Rome in *Iulians* prison: in *Marcellus* his *theater*; at *Forum Boarium*: in *Verona* at the *Triumphall Arche*; and in diuers other places in Italy, in many goodly fragments of antiquity. Only this by the way is to be noted, that this columne must be diminished aboue, asmuch as the *proiecture* of the *apophigis* and *astragalus*; because this is as broade as the bottome of *Scapus*.

OF THE PROPORTION OF THE IONICK ORDER.

CHAP. XXVI.

HERE it is to be vnderstood, that the *Ionick* columne is commonly made of 8 diameters, with his *base* and *capitell:* and herein al the late workemen agree; howbeit, *Vitruuius* would haue it 8 and an halfe: each of these, is the true diameter of the bottome of the *Scapus*.

Basis.

The height of the *Base* is halfe a diameter. His *plinth*: A, is a third part of the height of the *base:* diuide the rest into 3 parts: allow one for *torus* B aboue, and an other for the part beneath *torus*, which being diuided into 6, giue one to *astragalus* C, whose small *ruler* D is halfe his height: The square E vnder *torus*, is as much as *astragalus* it selfe: That which remaineth in the midle, maketh *trochilus* or *scotia* F. The other third part which remaines is likewise diuided into 6 parts, one for the lower *astragalus* G, and halfe of one for his square H: giue so much to the square aboue *plinthus*, the rest makes the lower *scotia* I. The whole *proiecture* euery way is an *eighth and a sixteenth part; so that the *Plinthus* on both sides is a fourth and an eighth part of the thickness of the col: at the most.

*Which is a litle lesse then a fifth part.

And here I will set downe the opinion of *Vitruvius* as touching this *base*: who in the 3 chap: of his 3 booke, would haue it halfe a diameter (as is said) this he diuides into 3, whereof he giueth one to *plinthus*; the other 2 he diuideth into 7 partes, whereof *torus* hath 3, and the other 4 make both the *scotiæ*, with the *astragali*. As for the small *squares* he disposeth them thus. The said 4 parts are equally diuided; each whereof hath one *astragalus* with his small *square*: the *astragalus* is one part, and the small square but halfe of one. The *scotia* belowe seemes bigger then that aboue, because this hath a greater proiecture then that, although they be of the selfe same measure. But this may suffice for this *base*.

Capitell.

Capitell.

The height of the *Capitell* is a third part of the diameter of the columne, the *front* of the *abacus* K is as broad as the bottome of *Scapus*. Deuide this into 18 partes, and adde hereunto one part more, viz. on each side halfe an one, which in all make 19 partes: then on each side cut off one and an halfe inwardes, and let downe a perpendicular line L, containing 9 partes and an halfe: whereof one and an halfe makes *abacus*, and the other 8 downwards make *voluta* or the *scrowle* M; coumpt 4 downwards from *abacus*, and the fifth shall make the *Eye N*: so that from the *eie* downwards there remaine 3, which amount to 8 in the whole. Deuide the *eie* into 6 equall partes vpwardes; then place one foote of your compasse in the vppermost marked with 1. and the other foote vnder the *abacus* turning it downwards till you come to the perpendicular line; thence remooue the fixed foote of your compasse to the opposite diuision beneath marked with 2. and turne it vpwardes till you come to the perpendicular; then alter your compasse to the second marke aboue noted with 3, turne the other legge downwardes till you come to the perpendicular; hence mooue your compasse to 4. and turne it vpwardes to the perpendic: then change your compasse to 5. and turne downwardes to the perpend: lastly remooue it to 6. and turne it vpwardes till it cut the circular line of the eie: within which on each side you maie make a little *rose*.

Now the *fillet* is to be diminished proportionably like vnto the *voluta*; in the making whereof you shall not erre, if vnder the *abacus* you diminish a fourth part of the thickenesse of *Voluta*: howbeit some take it for the thirde parte of the *eie*, and others for the thirde of *Voluta*. But howsoeuer it be, it shall bee marked out aboue, and belowe vppon the perpendicular, for the fourth part of *Voluta*, where it shall bee equally diminished: so that as the *Voluta* shall come neerer togither, it shal also be diminished rateably: and for the making of it to winde about proportionably, you must euer seeke out the center in the *eie*, betweene one fourth parte aboue and belowe: and so shal you turne your compasse from the vpper part of the perpendic: to the lower part thereof, proceeding stil vpwardes and downewardes, and finding out the right center of one point of the *fascia* to another, pointed out with a thirde or a fourth part as you please. And this I take to be the readiest and most certaine order of making the *Voluta*; the true description whereof is harder then men imagine.

Flutings.

The *Flutings* or *gutters* of this col: must be twenty foure, each whereof being deuided into fiue partes, foure make the *gutter*, and one the space betweene; drawe a straight line from the inside of the space on either side of the *gutter*, and where they crosse is the center or depth of the *gutter*. If you would make the *columne bigger* by reason of the flying away of the *Fluting*, you may make 28.

Scapus

Scapus.

The *Scapus* of the columne reacheth vp to the ſtraight line O, at the bottome of the *eie*; howbeit *Vignola* would extend it to the middle of the *eie*, & this is to be vnderſtood of the *apophigis* P, and *aſtragalus* Q, which are as much as the *abacus*. The *voluta* vnder *abacus* beſides the *fillet* and *aſtragalus*, is double the *apophigis*; and the *voluta* is as much as from the top of *aſtragalus*, to the bottome of *voluta*, but hereof ſufficient.

Architraue.

Now if the columne ſhall be betwixt 12 and 15 foote high, it will require an *architraue* R, of halfe the thickneſſe of the bottome of the *ſcapus*. If betweene 15 and 20, you ſhall diuide it into 13 parts, whereof one giues the *architraue*: If betweene 20 and 25, diuide it into 12 and an halfe, and one giues the *architraue*: if betweene 25 and 30 diuide it into 12 parts, whereof one giues the *architraue*: and ſo according to the height you ſhall fit the *architraue*; to the ende that it ſeeme not too ſlender, by reaſon of the great diſtance, when we looke vpwards, nor too groſſe and huge, when it is neerer. Hauing thus framed your *architraue* according to his iuſt height, diuide it into 7 equall parts; giue one to *cymatium* S, whoſe proiecture is as much as his height. The reſt diuide into 12 partes, giue 3 to the firſt and loweſt *faſcia* T, 4 to the ſecond and middlemoſt V, and 5 to the third and vppermoſt, W. The thickneſſe of the *architraue* belowe, is anſwerable to the top of the *ſcapus*, and aboue to the bottome of *ſcapus*.

Zophorus.

If you will garniſh the *Zophorus* or *freize* X with workes, you ſhall make him a fourth part higher then the *architraue*, but if you leaue him plaine, a fourth part leſſer. The *cymatium* Y aboue the *freize*, is a ſeuenth part of the height of the *freize*, whoſe *proiecture* is as much as his height. Ouer which are the *denticuli*, Z. whoſe height is as much as the midle *faſcia* of the *architraue*; their *proiecture* is likewiſe as much as their height. Their *front* a, is twiſe the breadth of their height; the hollow b betweene the *denticuli*, is a third part leſſe then the bredth of the ſpace betweene. The *cymatium* c aboue them, is a ſixth part of their height.

Corona.

The *Corona* d with his *cymatium* e, is the iuſt height of the midle *faſcia* or *denticuli*. The *proiecture* of *corona* and the *dentelli*, is as much as the *freize* with his *cymatium*.

Scima.

Scima f is halfe an eighth part more then *corona*, whoſe litle *ſquare* g, is a ſixth part thereof: his *proiect*: as much as his height.

Pedeſtall.

Pedeſtall.

The *front* of the *Pedeſtall* is as much as the *plinthus*; the height of the ſmoothe plaine ſquare is a *ſeſquialter* proportion, i. once and an halfe the breadth; and is deuided into 6 parts, vnto which adde one ſixth part for the *baſe*, and an other for the vpper *corniſh*; ſo that the *pedeſtall* and the whole columne are proportionable each to other, conſiſting of 8 parts a *piece*.

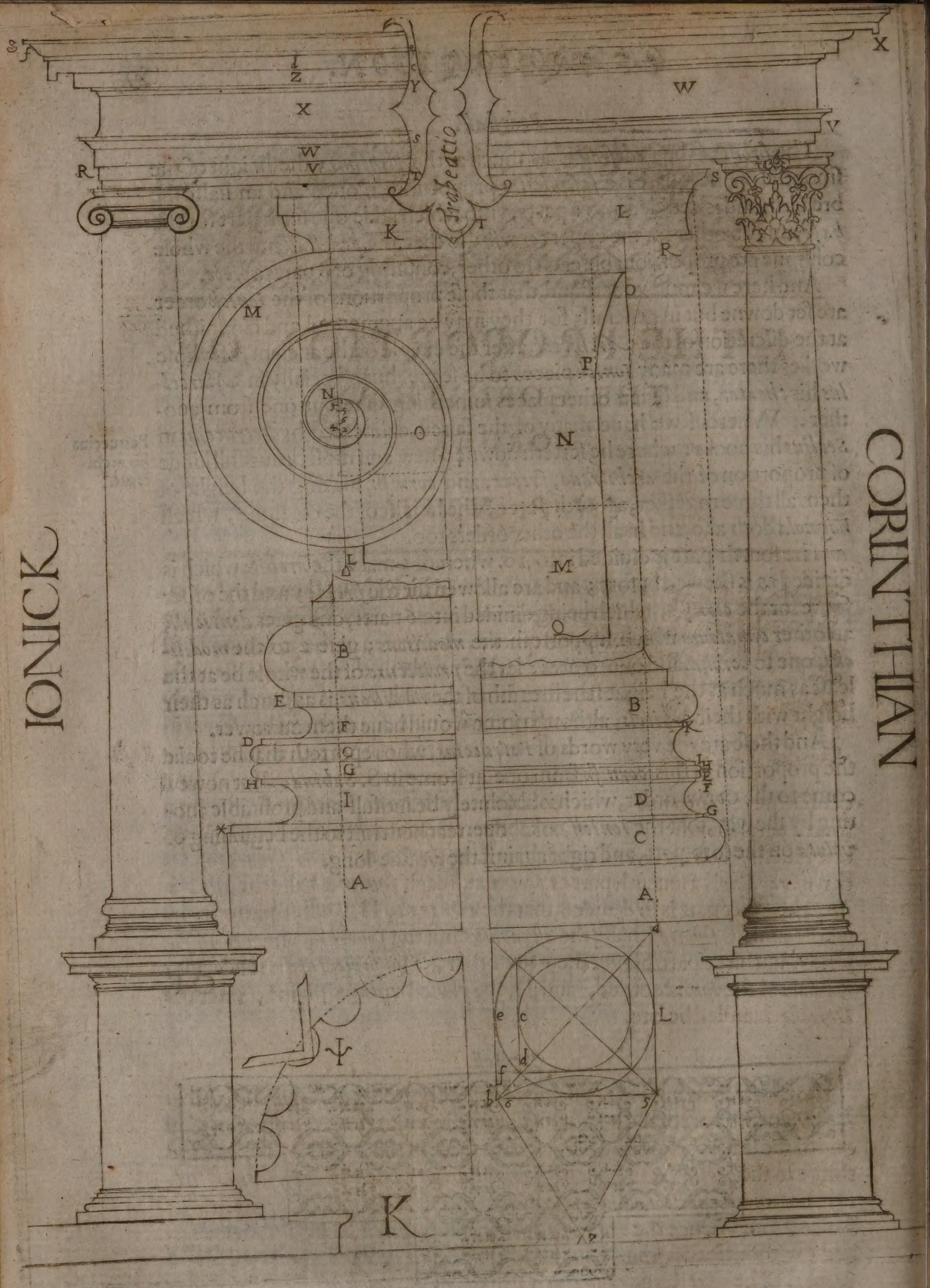
And here we muſt vnderſtand, that thoſe proportions of the *Ionick* order are ſet downe but in generall; for they may be augmented and diminiſhed at the diſcretion of the *Architect*, after the exãple of the ancient, of whoſe workes there are many *Ionick* pieces to be ſeene, but eſpecially in *Marcellus* his *theater*, and diuers other places ſomething different one from another. Whereof we haue many of the faireſt, delineated by *Petruccius* in *Serlius* his booke: where he ſetteth downe a new and moſt beautifull kinde of proportion of the *architraue*, *freize*, and *corniſh*, making the height of them all three together, a fourth part of the height of the columne, which *Vignola* doth alſo, and in all the other orders too.

Petruccius his architraue.

The fourth part is diuided into 10. whereof 3 make the *archit:* which is diuided as is ſhewed before; and are allowed for the *freize*; and the other foure for the *corniſh*; which being diuided into 6 parts, one giues *denticuli*; an other *cymatium* which ſupporteth the *modilions*; giue 2 to the *modilions*, one to *corona*, and one to *ſima*: let the *proiecture* of the whole be at the leaſt as much as the height: the breadth of the *modilions*, is as much as their height with their *capitels*, although ſome would haue them narrower.

And theſe are the very words of *Petruccius*, who reporteth that he tooke the proportion of this *corniſh* from one at Rome in S. *Sabina*. But nowe I come to the *Corin:* order, which is abſolutely beautifull and profitable; noting by the way, that the *Ionick*, col: aboue, reacheth iuſt to the beginning of *voluta* on the fore-part, and right againſt the *eie* ſide-long.

OF


IONICK
CORINTHIAN
Trabeatio
K

OF THE PROPORTION OF THE CORINTHIAN ORDER.

CHAP. XXVII.

THE *Corinthian* order (which I haue ſhewed to bee taken from the imitation of dainty Virgines, who are nimble and quicke, by reaſon of the tenderneſſe of their yeares, which maketh their limmes ſlender, and therefore more capeable of pleaſing and comely action) hath generally nine diameters of his *ſcapus* in height; halfe his diam: maketh his *Baſe*, which being deuided into foure partes, giue one to *plinthus* A, and deuide the reſt into fiue, whereof one maketh *torus ſuperior* B, being a fourth part leſſer then *torus infer:* C, the reſt deuide into two equall partes; one giueth *ſcotia inferior* D, with his *aſtragalus* E; and two *ſquares* F, G; this *aſtragalus* is a ſeuenth part of *ſcotia*, and each *ſquare* is halfe the *aſtragalus*; the other part is ſo deuided, that the *aſtragalus* H, is a ſixt parte of the whole, and his *ſquare* I, halfe the *aſtragalus*; but the *ſquare* K, vnder *torus ſuperior* one thirde part bigger then the other. His *proiecture* is made after the rule of the *Ionicke* order, and if he be placed vpon a plaine, after the *Doricke* handled before. *Baſis.*

Capitell.

The *Capitel* is as high as the diameter of the bottome of *ſcapus*: his *abacus* L, is a ſeuenth part of the height; deuide the reſt into three equal parts, giue one to the leaues below, M, the ſecond to thoſe in the middeſt, N, and the thirde to the *caulicolæ*, O, called otherwiſe *volutæ*, and of the *Tuſcanes Vitici*. Betweene *caulicolæ* and the leaues there is a ſpace P, lefte for the ſmaler leaues, from whence the *caulicolæ* grow. The *capitell* being firſt made naked (without leaues) muſt haue his lower part Q, iuſt as bigge as the top of *ſcapus*. The *fillet* R, vnder *abacus* is halfe as high as *abacus*, which being deuided into 3 partes, giue one to *cymatium* S, and his ſquare; and the other

two for *abacus*. Vnder the foure hornes or corners of *abacus* are the bigger *caulicolæ*,& in the middle one flower T, as bigge as the height of *abacus*,vnder which are the lesser leaues placed,whence the *caulicolæ* grow:the leaues in the middest must be eight in number,and those vnderneath as many. The breadth of *abacus* is to be founde out by a diagonale line a, b: containing two diameters of the bottome of *scapus*,vpon which draw a circle c: then cast a square d: about the extremities thereof; vpon the corners whereof you must draw another circle e: and about that cast another square f: which (according to *Vitruvius*)giueth the true *proiecture* of *abacus*. Hauing done this, open your compasse to the width of one of the sides of the greater square 5,6: and keeping them at that width set one foote vpon 5: and drawe a piece of a circle towardes 6: then remooue your compasse to 6: and draw like wise towardes 5: and where the lines cut 7, there place one foote of your compasse, and afterwardes draw the other through the corners 5: and 6: which will giue you the true proiecture of the sides (which order you must keepe in the other three sides) and so shall you finde how the *abacus* reacheth out as farre as the *Plinthus* of the *base*; and if you drawe a line from the *proiecture* of the *abacus* vnder the *capitell* vnto his *horne*,there shall you finde the *proiecture* of the toppes of the bigger and lesser leaues to be exactly ioined togither with the *caulicolæ*, by meanes whereof this *capitel* wilbe faire and choice by reason of this goodly proportion. Howbeit *Vigniola*(vpon what reason I know not)maketh the proiecture of the bigger leaues farther out then the *hornes*,which becausse they seeme too short and drawne in, haue often giuen occasion to many excellent workemen, to call these *capitels bertoni*,as you would say crop-eared.

Architraue.

As touching the *architraue*, *freize*,and *cornish* (insomuch as *Vitruvius* maketh mention but only of the *Mutuli* or *corbels*,which belong aswel to al other orders as to this)I meane to follow the direction of *Balthasar*:who first deuideth the columne with his *base* & *capitel* into 4 parts,whereof one maketh the *architraue*, *freize* & *cornish*:this fourth parte he subdeuideth into 10,wherof 3,giue the *architraue* V,which is likewise deuided like that of the *Ionicke*,saue vnder the *fascia* he placeth an *astragalus*,containing an eighth part of *fascia*, and vnder the vpper *fascia* another *astragalus*,containing likewise an eighth part of the same *fascia*, the other three parts are allowed for the *freize* W,and the other 4 for the *cornish* X,which must bee deuided into nine,whereof one giueth *cymatium* aboue the *freize*, and two *echinus* with his *square*,the other two the *mutuli* with their *cymatium reverſ*: the other two make the *cornish*,& the last 2 *sima recta* with his *cymatium*, which is a fourth part thereof. And if you vvill make the *cornish* without mutuli it must be done thus. * Firſt the *architraue* V,is halfe a diameter,& the *freize* W(becausse it is garnished) is a fourth part bigger then the *architraue*. The *cornish* X,without the *cymatium* of the *freize* is as high as the *architraue*, so that the height of the whole is lesse then a fift part of the length of the *col:* which must be wrought with *flutings* or gutters like the order of the *Ionick*; which *flutings* must be filled vp with *astragali* from the 3 part downewards.

* It is this which is drawne.

Pede-

Pedeſtall.

The breadth of the *Pedeſtall* is aſmuch as *Plinthus*; deuide this breadth into three partes, whereunto adde two of the ſame bigneſſe, and it giueth you the height of the *Pedeſtall* without the *Corniſh*, which is a proportion called *ſupra bipartiens*. His *corniſh* is thus made: the height of the plaine of the *Pedeſtall* is deuided into ſeuen partes, whereto adde two, and one maketh the *baſe*, and another the *Corniſh*, whence ariſe nine partes anſwerable to the nine of the *columne*.

Now although this bee the generall order of the *Corinthian*, yet notwithſtanding the partes thereof may be varied, as vppon occaſion the ancient haue done; neither the partes alone, but euen all the other proportions alſo; like as the whole order it ſelfe may bee altered according to the neceſſitie of the place where it is to ſtande. For the ſelfeſame thing (as I haue ſhewed before) may bee diſpoſed of after one ſorte on high, and after another below.

OF THE PROPORTION OF THE COMPOSITE.

CHAP. XXVIII.

THE order of the *Compoſite*, called alſo the *Latine* and *Italiã* worke from the *Romanes*, who were the firſt inventours thereof, hath his *columne* with the *baſe* and *capitell* tenne diameters high. The height of whoſe *baſe* is halfe a diameter, agreeing with the *Corinthian baſe* in all reſpectes.

Baſis.

Scapus.

The *ſcapus* is *fluted* like the *Corinthian*, and may alſo be guttered like the *Ionicke*.

Capitell.

His *Capitell* is like the *Corinthian*, with *volutæ* bigger then the *Corinthian caulicolæ*.

Architraue.

The *architraue* is aſmuch in height as the thickeneſſe of the toppe of *ſcapus*.

Freize.

The *Freize* where the *mutuli* are, is as high. The *Cymatium* of the *mutili* is a ſixte parte thereof; the *proiecture* of the mutuli is as much as their height.

Corona.

Corona with his *Cymatium* is as high as the *architraue*; which being deuided into two partes one maketh *Corona*, and the other his *Cymatium*, his *proiecture* is aſmuch as his height.

Pedeſtall

Pedeſtall.

The height of the *Pedeſtall* is twice his breadth: (meaning the plaine ſquare) which being deuided into eight partes, adde one for the *baſe*, and an other for the *corniſh*. And ſo is this *Pedeſtall* alſo correſpondent to the *columne*, conſiſting of tenne partes.

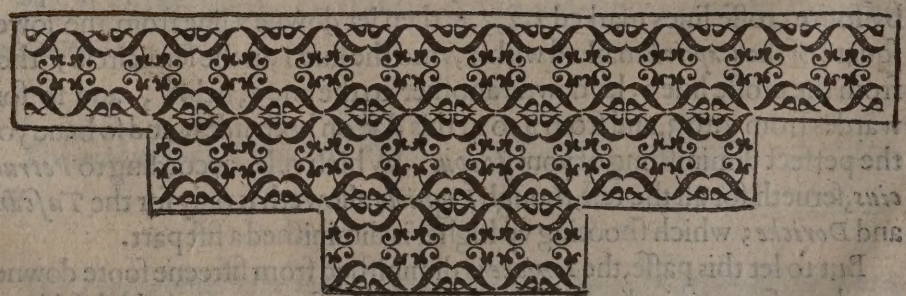
And this is the generall proportion of this order: therefore called *Compoſita*, becauſe it is compounded of all the other orders. And is diuerſly to be garniſhed with ſundry limmes and members of liuing creatures, and *fillets*, as is to be ſeene at *Rome* (amongſt many other things) in *Tranſtevero*, in a *Capitell* compoſed of the *Doricke*, *Ionicke*, and *Corinthian*; whoſe *abacus* and *Cymatium* was *Doricke*, his *voluta* and *flutings Ionicke*, his *aſtragali* and *leaues Corinthian*. His *baſe* likewiſe much beautified with a double *torus Doricke*: his two *ſcotiæ*, and *aſtragali* with other curious worke, *Corinthian*. Againe, in *Baſilica del foro tranſitorio*, we finde a *Capitell* bearing inſteede of *cauliculæ* an horſe with winges made of leaues; and all his other partes from the ſhoulders backewardes ſuteable, which ſheweth it to bee compound; beſides many other varieties to be found in this order: Wherein *Albert Durer* hath ſhewed himſelfe moſt conceited, in his printe of the gate of *Honor*, which is harde to be gotten.

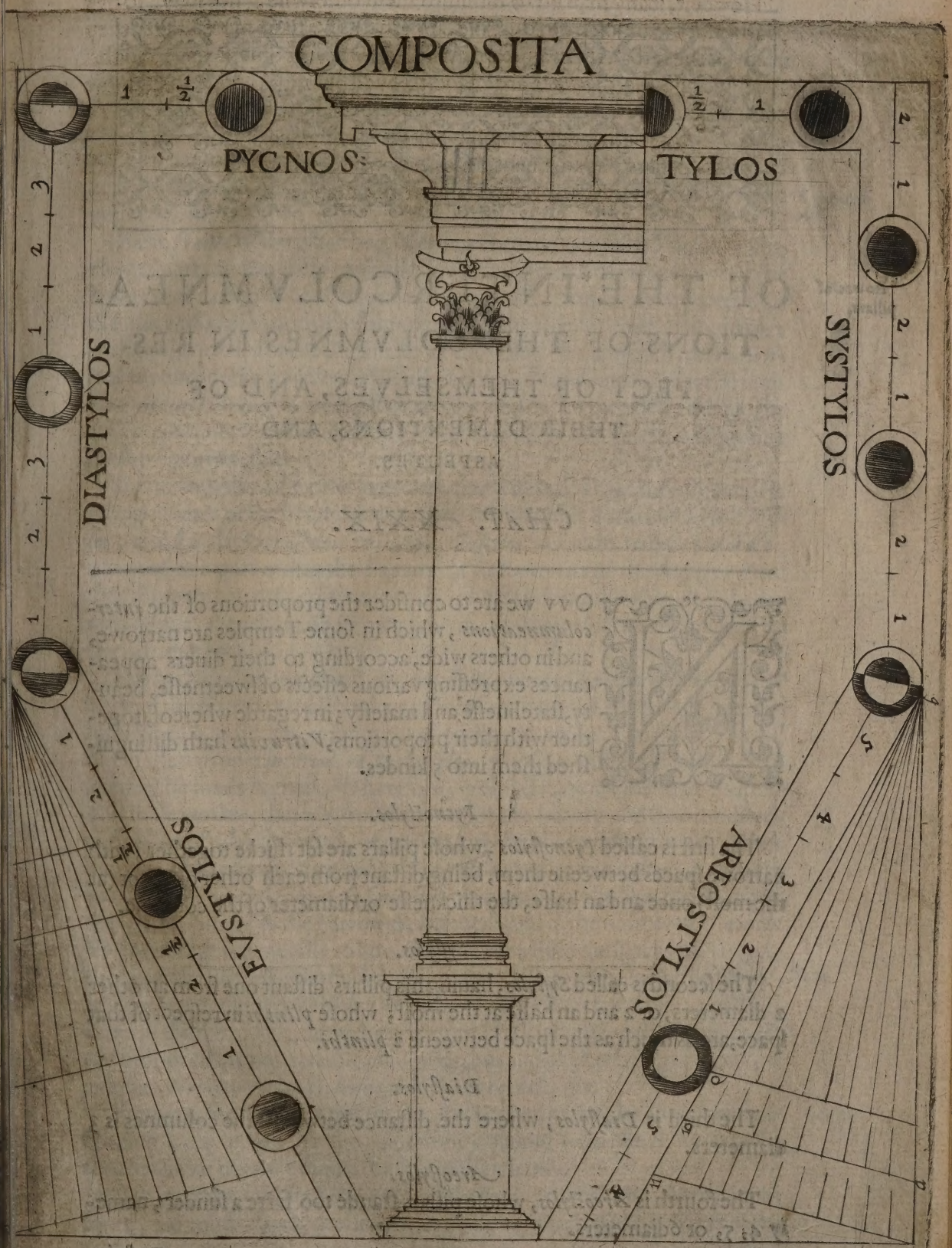
The diminiſhing of ſcapus.

The generall rule of diminiſhing each order (which may be taken from the *Tuſcane*, whoſe toppe is leſſened a fourth part) is, as followeth. Deuide the *ſcapus* into three equall partes, let the whole thirde part which is lowermoſt remaine leuell. Deuide the other two partes into foure equall partes by tranſverſe lines 1,2,3,4; then vpon the line of the lowermoſt thirde parte drawe a ſemicircle, thither let downe a perpendicular on each ſide from the extremities of the *Capitell*; then meaſure on either ſide inwardes an eighth part, which in the whole will make a fourth parte of the breadth; vnto this eighth part let downe two perpendiculars from the lowermoſt ſquare of the *Capitel*; then deuide the nethermoſt part of the ſemicircle into 4 equal parts by foure croſſe lines marked 1,2,3,4: then let downe a line from the lower ſquare of the *Capitell* marked with 1, vnto the line 1, in the ſemicircle; then from the croſſe line 2, let downe another to the line 2, below, and ſo forwardes from 3, to 3. and from 4 to 4. this doe on both ſides, and ſo haue you the perfect diminiſhing of your *ſcapus*. Which rule, according to *Petruccius*, ſerueth for all the reſt, though *Vigniola* alloweth it only for the *Tuſcane* and *Doricke*; which ſhooting vp higher is diminiſhed a fift part. See this in the table I.

But to let this paſſe, the *Ionicke* is diminiſhed from fifteene foote downewardes, a ſixt part in the toppe of *ſcapus*: and if any more (which ſeldome falleth out) it is to be done according to the proportion of this (as *Vitruv.* writeth.) The *Corinth.* is diminiſhed from ſixteene foote downewardes a ſixt part. The *Compoſite* from the middeſt of the *ſcapus*, betweene the bottome of *Plinthus* and the toppe of *ſcapus* vpwardes, is carefully to be diminiſhed aſmuch as the proiecture of *torus* at the top of *ſcapus*; whoſe quantitie is to be taken without his *proiecture*, aſmuch as the height of the ſquare; as is ſaide in the *Corinth.* order. Note.

Howbeit, if any man liſt to diminiſh them otherwiſe, hee may, ſo hee ſwarue not too much from this rule. For in this we haue more liberty then in any of the reſt; as may appeare in the *Flutings*, as diuerſe haue taught. And becauſe the *columnes* are made to ſwell out more about their thirde part, then at the bottome of *ſcapus*, but eſpecially the *Corinthian* and *Ionicke*, *Vigniola* hath taught a moſt ready way for the making of them, in the laſt of his orders, as an inuention of his owne; where hee alſo ſheweth howe to make wreathed *columnes* after the manner of thoſe in *Salomons* Temple.




COMPOSITA
PYCNOS
TYLOS
DIASTYLOS
SYSTYLOS
EVSTYLOS
ARAEOSTYLOS

OF THE INTERCOLVMNEATIONS OF THE COLVMNES IN RESPECT OF THEMSELVES, AND OF THEIR DIMENTIONS, AND ASPECTES.

CHAP. XXIX.

*Rowes of pillars.

NOVV we are to consider the proportions of the *intercolumneations*, which in some Temples are narrowe, and in others wide, according to their diuers appearances expressing various effects of sweetnesse, beauty, statelinesse and maiesty; in regarde whereof, together with their proportions, *Vitruvius* hath distinguished them into 5 kindes.

Pycnostylos.

The first is called *Pycnostylos*, whose pillars are set thicke together, with narrowe spaces betweene them, being distant from each other once, or (at the most) once and an halfe, the thicknesse or diameter of the columne.

Systylos.

The second is called *Systylos*, hauing his pillars distant one from an other 2 diameters, or 2 and an halfe at the most; whose *plinthi* in respect of that space, are as much as the space betweene 2 *plinthi*.

Diastylos.

The third is *Diastylos*, where the distance betweene the columnes is 3 diameters.

Areostylos.

The fourth is *Areostylos*, whose pillars stande too farre a sunder, namely 4, 5, or 6 diameters.

Eustylos.

Euſtylos.

The fifth and laſt is *Euſtylos*, ſeruing as well for vſe as beauty, and is the faireſt and ſafeſt of all the reſt; becauſe the ſpace betweene the columnes is 2 diameters and one fourth part: Now the middle *intercolum:*, as well in the *fronte* as behinde, ſhall containe 3 diameters, and ſo (according to *Vitruvius*) it will haue, not only a pleaſant proſpect, but alſo a commodious entrance without all hindrance, with a large walke &c. Take this then for a generall rule. A generall rule.

If the *fronte* of the place be 4 columnes broade, you ſhall diuide it into eleuen parts and an halfe, excepting the margents and proiectures of the *baſes*; If of 6, into 18. If of 8, into 24 and an halfe: and of theſe partes, let the place of 4, of 6, and of 8 columnes be in the *fronte*: take one and that ſhall be the modell of the thickneſſe of the columne: and each *intercolumneation* except the middlemoſt, ſhall be 2 models and one fourth; the middlemoſt *intercolum:* as well before as behinde, ſhal be 3 models: the height of the columnes 8 and an halfe: by which diuiſion the ſpaces will prooue moſt proportionable.

But in *Areoſtylos* the columnes are otherwiſe raiſed: for their breadth is an eighth part of the height. In *Diaſtylos* the height is 8 and one 2; in *Siſtylos* 9 and a 2: In *Pycnoſtylos* 10: and in *Euſtylos* like as in *Siſtylos* 9 and a 2; whereof one part makes the diameter at the bottome of the *ſcapus*. And thus by part you may conceaue of the whole reaſon and method of the *intercol:* for as they increaſe in proportion, ſo they muſt be augmented by their diameters.

For (as *Vitruvius* teacheth) in *Areoſtylos*, where the *intercolum:* is very large, if the diameter ſhall be the ninth or tenth part of the height, the columne being ſo thinne, will appeare ſlender and weake; which will not fall out in the narrowe *intercol:* of *Pycnoſtylos*, whoſe columnes ſtanding thicker may be made higher. Wherefore, we muſt haue a care ſo to proportion theſe workes, that we prouide both for the beauty and commodiouſneſſe thereof. Whereunto we may be ſure they haue reſpect, who (in ſuch workes as haue ſquare *intercol:*) vſe to place very large *Pilaſters* of *ruſtique* worke; and in thoſe of a *ſeſquialter* proportion or the like, the ſtrongeſt *Tuſcane* columns; in the narrower, *Dorickes*; and in the narroweſt *Corinth:* Wherefore, it is generally to be obſerued that where the ſpaces be largeſt, there are the biggeſt columnes required, and where narroweſt, the ſlenderеſt: and conſequently neither *Corinthians* in the largeſt roomes, nor *Tuſcanes* in the narroweſt, are to be admitted. All which is to be vnderſtood, not only of all proportionable columnes, but alſo of all other ſupporters, as *pilaſters, termini, balauſti, longe mutuli*, or *corbels*, &c. Note.

Farthermore it is to be noted, that each columne is to be diminiſhed according to his height in reſpect of the eie; ſauing when he riſeth ſo high, that his owne diſtance diminiſheth him ſufficiently.

Againe, the ſubtile *Vitruvius* teacheth vs, that if the columne be 15 foote, we muſt diuide the diameter of the *baſe* into 6 parts, whereof the

toppe

toppe of the col: vnder *apophigis* shall haue 5; if from 15 to 20 foote, the base must be diuided into 6 parts and one 2, whereof the toppe must haue 5 and one 2: if from 20 to 30, then the *base* of *scapus* shall haue one seuenth part more then the toppe: if from 30 to 40, then the base being diuided into 7 and one 2, the top shall haue 6 and a 2; if from 40 to 50 foote it shal be lesse in proportion, viz: the base not aboue an eighth part bigger then the toppe. So that it is to be diminished by degrees to halfe the bigneſſe of the first. And this is the true and exact proportion of the *intercolumneations*, in respect of their columnes, and betweene themselues, together with their height and diminishings.

Now becauſe all *buildings*, *pallaces*, and *temples* ought to be proportioned and beautified, as well in their inward partes as without, (after the example whereof all other houſes of rich or poore are to be ordered:) therfore it is not seemely that a building should be well garnished without, and rude within, or of one order without and another within: by which meanes the proportions of the parts, distances, porches & windowes would prooue vnsutable. For better vnderstanding whereof, we must note that the olde Grecians made 7 principall *aspects*, which they named from the exceſſe or defect of the columnes; to the ende that according to the proportion of them, the rest might be built.

Anta.

The first (according to *Vitruu*) they called *Antæ*, as you would say the *fronte* in the *pilasters*. Where the small *pilasters* are made in the corners, which are also from their owne name called *Antæ*, and square *counterforts*, betweene which in the middest, 2 columnes stand out forwardes, vpon which the *frontiſpicium* lies.

Proſtylos.

The second they called *Proſtylos*, as it were the face of the columnes: it hath all things which the former hath, and moreouer 2 columnes ouer against the *pilasters* at the corners, vpon which lieth the *frontiſpicium*: and this *aſpect* is the first addition to the foresaid single one, meaning only foreright.

Amphiproſtylos.

The third is *Amphiproſtylos*, becauſe in it there is added to the second the hinder part together with the columnes and *frontiſpicium*, as you would say 2 heads and 2 *frontes* of *columnes*.

Peripteros.

The fourth is *Peripteros*; that is * *Iled* and inuironed about with columns hauing before and behinde 6 columns: and on either side 11 reckoning the corner pillars, all which are so placed, that there is rounde about as much space betweene the col: and the wall, as is betwixt each columne; so that a man may walke round about the *Celle*.

* Alatæ.

Pſeudo-

Pseudodipteros.

The fifth is *Pseudodipteros*, that is a deceiptfull appearance of 2 orders of col: which are so placed, that both in the *fronte* and behinde, there bee 8 columnes; and on each side, with the corner pillars 15. But the wal of the *fronte* and hinder parte of the *cell* are opposite to the 4 middle pillars: and so the space betweene the wall round about, and the vttermost order of col: is 2 *intercol:* and the breadth of the feete of the columnes.

Dipteros.

The sixth is *Dipteros*, hauing 2 orders of col: round about, making as it were a double porche: it hath before and behinde 8 columnes, but on the sides round about to the *cell* or *temple*, 2 orders as is said.

Hypæthros.

The seuenth is *Hypæthros*, that is vncouered to the aire, hauing 10 columnes in the *fronte*: in the rest it is like *Dipteros:* but within it hath a double order of columnes in height remooued from the wals about, like the porche of *cloysters* called *peristilij*, his middle part is open at the top, hauing dores to go in both before and behinde.

And in this sort haue the ancient Grecian *Architectes*, together with *Hermogenes*, **Mnestus* and diuers others, inuented and ordered the proportionable agreement and admirable harmony of the partes of mans body, both in respect of each other, and of the whole; without which it is impossible to make any thing of worth. *Whereas therefore euery one of vs carrieth about him a modell of these proportions, let vs not thinke the time lost, which is spent in learning how to know our selues.*

* *Whether this be an Architects name or no it is not euident. Philander vpon the place in the third of Vitruv: cap. 1. giueth this note. The place is: Et Apollinis Amnestæ factæ, certaine printed coppies haue a Manesche: a Manuscript at Bononia, hath a Mneste: and so I finde in one printed at Venice 1511. the Ital: coppie with Dan: Barb: Com: hath da Mneste, whom it seemeth my author followed: but with Philander, I finde no certainty.*

HOW

HOWE THE MEASVRES OF SHIPS, TEMPLES AND OTHER THINGS WERE FIRST DRAWNE FROM THE IMITATION OF MANS BODIE.

CHAP. XXX.

MOREOVER from the proportion of mans body (the most absolute of all Gods creatures) is that measure taken which is called *Brachium*, wherewith all things are most exactly measured, being drawne from the similitude of a mans [a] *Arme*; which is the [b] third part of his length and breadth, and the *arme* containeth 3 hands or spans.

[a] From the shoulder to the wrist.
[b] Arme in the proportion of 9 faces or handes.

There are also 2 other kindes of measures in mans body vsed by the *Geographers*, the one a *Foote*, and the other a *Pase*, drawne likewise from the foote and pase of a man. These were first inuented to measure the earth withall; becaus it was troublesome to bowe downe the arme in measuring thereof. This *pase* was diuided into 12 parts; for sixe [c] grosse fingers make a foote, and 2 feete a pase: each [d] *pase* containeth 12 fingers or grosse inches, which may farther bee subdiuided by seconds, thirds, fourths or more or lesse, as occasion shall serue.

[c] The grosse finger seemeth to be a measure of 2 inches.
[d] A Pase is either ordinary consisting of a foote and one 2; or geometricall of fiue feete.

Againe, from man the ancient tooke that measure, which they commonly cal a[e] *Palme* wherwith they measured al things; which measure consisteth of 3 lesser *palmes* containing 4 fingers a piece making 12 in the whole.

Both of these are too bigge. There is Gradus which I english a Steppe, containing two foote, which maie bee meant heere.
[e] There was a greater Palme containing twelue fingers, and a lesser foure: This is the greater, much vsed of the Italians. See Serlius.

Nowe

Now becauſe (according to *Vitruvius*) 4 *palmes* in a man make a foote, they alſo made a foote to conſiſt of ſo many *palmes*; ſo that 16 fingers made 4 palmes.

Farthermore, a *Cubite* being in a *ſeſquialter* proportion to a foote, is 6 *palmes* or 24 *fingers*, and euery finger is diuided into 4 minutes.

From the *head* which is the eighth part of a man they tooke a *Mile*, containing 8 * *Stadia*, wherewith the whole world is meaſured, together with the magnitude and diſtance betwixt vs and each ſtarre. * Furlonges.

A *Stadium* comprehendeth 125 *paſes*; each * *paſe* 5 *foote*: So that a *mile* is 1000 *paſes*: 5000 *feete*: 20000 *palmes*: 80000 *fingers*. * Geometricall.

A meaſure is a finite longitude which meaſureth the vnknowne diſtance of places, with a ſenſible experiment, whoſe vulgar quantities are theſe.

I haue thought good for perſpicuity ſake, to inſert this note of Appian.

Graine.		
Finger.		4 *Graines.*
Inche.		3 *Fingers.*
Palme.		4 *Fingers.*
Dichas.		2 *Palmes.*
Spanne.	*Containing*	3 *Palmes.*
Foote.		4 *Palmes.*
Foote & an halfe.		6 *Palmes.*
Steppe.		2 *Feete.*
Paſe ſimple.		2 *foote and a halfe.*
Paſe geometricall.		5 *Feete.*
Cubite.		6 *Palmes.*
Perche.		10 *Feete.*
Furlong.		125 *Paſes.*
Leuca.		1500 *Paſes.*
Mile Italian.	*Containing.*	1000 *Paſes.* / 8 *Stadia or furlongs.*
Mile Germane.	*Great.*	5000 *Paſes.*
	Common.	4000 *Paſes.* / 32 *Stadia or furlongs.*

Shippes, &c.

Now *Shippes, Barkes, Gallies &c*: were after the reſemblance of the *Arke*, taken from the proportion of mans body: according to the ſimilitude wherof, God (who as we reade) in his excellent wiſedome framed the world, heaping all the perfections thereof in farre greater aboundance vpon man, in ſuch ſorte, that the one is called the greater world, and the other the leſſer) taught *Noah* to builde the *Arke*. Whereupon they which meaſured this *leſſer* world, diſtinguiſhed it into 6 *feete*, deuiding each foote into ten *degrees*, and euery degree into fiue min: all which amount to 60 *degr*: or 300. minutes. Now vnto each minute they made that kinde of *Cubite* anſwere, by which *Moſes* meaſured the *Arke*. For as mans body conſiſteth of three hundred minutes in length, fiftie in breadth, and thirtie in thickneſſe: The greater geometricall.

So was the *Arke* 300 *Cubites* long, 50 broade, and thirty thicke or high. By this rule the *Grecians* afterwardes framed their ſtately *Argo-navis*: The vſe whereof proceeded ſo farre, that they reſting not contented with theſe proportions, deuiſed to imboſſe them outwardes with mens heades much greater then the life; and other ſtrange *antickes*, repreſenting the eighth parte of their length, at the poupe caruing certaine wreathings of tayles, and the latter partes of feete, which ſhewed where theſe counterfet bodies ended; working on the ſides mighty armes, ſet foorth with diuerſe kindes of imagery. Neither did this ſatisfie them, for by degrees they grew to make their ſhippes in the formes of other liuing creatures, after the ſame order; with the heades of Lions, Eagles, &c. Whereof who ſo deſireth to ſee more, may peruſe the hiſtories of the *Ægyptians*, *Grecians*, and *Romanes*: where he ſhall finde their exceeding great maieſtie: as *Cleopatras* guilded ſhippe with ſiluer *rudders*: and of *C: Caligulaes* made of *Ivory* and golde, whoſe croſſe yardes were alſo wroughte with *Ivory* and golde, hauing ſailes of ſilke and golde wouen togither; with cables and all other tacklings ſutable; which heere I omit, haſtning to the *Temples*, taken in like ſort from the forme of mans body.

Round Temples.

A man ſtreaching forth his armes towardes his head, and caſting abroad his legges ſo farre, that his whole body may be contained within a circle, whoſe center is the Navile. Vitru. l. 3. c. 1.

Firſt then from the rounde and circular forme of mans body, was the firſt patterne of the *round-floored Temples* taken, whoſe height was raiſed according to their diameter. After this forme is the rounde temple called *Pantheon* in *Rome*, builte by *M: Agrippa*: which within is deuided in the middle at the place of the diameter or center; ſo that the vault from thence vpwards is a perfect ſemicircle. *Bacchus* his *temple* in *Rome*, was in like maner taken from this rounde faſhion, the height of whoſe roofe is double to the diameter of the floore thereof. There is yet to be ſeene at *Tybur* vpon the riuer of *Anien* an ancient Temple ſacred to the goddeſſe *Veſta*, which alſo carrieth this circular proportion; being equally raiſed vp from the foundation or floore, both within and without, bearing a *ſeſquialter* proportion in height.

Square Temples.

See Seb. Serlius lib. 3. de antiq: fol: the Lat: Edition.

Other ancient Architectes inuented ſquare *temples*; whence *Ianus* Temple nowe in *Foro Boario* is ſquare; as alſo diuerſe other buildings without *Rome*; namely that admirable ſquare *Porch* of 100 columnes builte by the Grecians, vnto the top whereof you may aſcende by ſtaires in the corners; whence our late workmen taking a patterne, haue obſerued the ſame ſquare forme in their plat-formes, as may be ſeene in *Poggio reale* at *Naples*.

Beſides, from the ſeſquialter proportion which is founde in mans body betweene the throat-pit and the priuities, and from thence to the breaſt, antiquity did moſt ingeniouſly borrow, that other forme of the *temple* of *Peace* in *Rome*, where that great marble *columne* is alſo to be ſeene; the like is to be thought of the *temple* of *Pietie*.

Arches.

Now as touching the *Arches*, some of the ancient haue likewise drawne their *plat-forme* from the trunke of mans body (which is al that space which lieth betweene the throat-pit and the priuities) the thickenesse whereof is iust a thirde part, adding moreouer hereunto the space betwixte the throat-pit and the nose, with the same thickenesse, as may appeare in the *arches* of *Titus*, *Septimius*, *Traiane*, *Constantine* and diuerse others; which are of a sesquialter proportion, and of a double, that is, foure sesquialters in breadth, being sixe in all.

Ostia.

Againe, from the proportion of a foote was the forme of diuerse other rare buildings taken, as (amongst other ancient workes) may be gathered by the *Porte*, or *haven* of *Ostia*.

Theaters.

Moreouer, from the *ichnographie* of a mans head; from the bendinges of his handes, which make two manner of *Onale* figures; from the line passing downe from the throat-pit to the priuities, and from the diameter of the body in the middle, vnto that which maketh an other ouale, tooke the ancient the fashion of their *Theaters*: as we may plainely perceiue in *Colosseo Titi*, in *Theatro Polæ* in *Dalmatia* in *Arena Veronæ*, and in the *Cortile* of *Bacchus* his temple: After whose example, our late workemen learned to describe their ouale, shorter and longer temples; as also their circular, pentagonian, hexagonian, octagonian, square, and crosse ones: patternes of all which we may see in the fifte booke of *Serlius*, delineated by *Balthasar Petruccius*.

It is that which Vitr: calleth cauedium: Dan: Barbarus taketh it for atrium, an open Courte.

Crosse temples.

But insomuch as there is no certaine rule set downe, for the making of *Temples* in forme of a *Crosse* (which is a *Dutch* inuention, and was much vsed by *Bramante*, as appeareth by his *ichnographie* of Saint Peters church at *Rome*; and that of Saint *Satyrus* in *Milane* done by his sonne) I iudge that to be the faireste and most proportionable forme, which commeth neareste to the shape of mans body, who standing vpright on his feete, representeth the ful height of the church (I meane by a perpendic: from the vault or roofe to the floore, where his feete stand; from which point of the feete being the middle of the vault, vnto the great gate at the west ende, it woulde bee extended square wise so much more, viz: the length of a man, as if hee were streatched forth vppon the grounde. Nowe this breadth reaching forvvardes to the greate gate, is equall to the breadth of the roofe, which aboue at the beginning of the arching, representeth the *Clauicolæ* of a mans body, vvhich because they containe two of those tenne faces which are in the length of a man, it followeth that the roofe of the

See chap. 5.

Church, with his lanthorne and the flower, ſhould containe fiue diameters of the roofe or vault; which in the whole make tenne faces. The ſpace likewiſe of the walke or body, from the gate to the perpendicular in the middeſt of the roofe, and the *Iles* being proportionable both at the flowre and the roofe; as alſo the Quire or Chauncel, ought (by the foreſaid reaſon) to beare the ſame breadth.

The length of each Ile, & the Quire (reſembling a man ſtreatching abroad his armes) ought to be from the perpendicular of the roofe or center in the flower vnto their fartheſt ende, fiue faces, that is, two diameters & an halfe of the breadth of the roofe or flower; ſo that the heighth of the roofe and walke in each of theſe carrying a double proportion, agree in a *diapaſon* concorde, as in mans body their length and breadth to their halfe.

The Quire (being as it were added to the forme of the letter T, in the middeſt whereof is the inſcription of the name of Chriſt, repreſenting the altar) I take it ought to be as much as either of the Iles: wherefore if you make a perfect * ſquare a, b, c, d: betweene the extremities of the two iles and the quire, the three corners a, b, c: will touch their vtmoſt lines, and the fourth d, being extended to the middle of the walke or body, the ſpaces betweene corner and corner will anſwere to the reſt of the walke in a double proportion, agreeable to the ſymmetry of a man. So that both the iles being ioined to the Quire & the Body or walke of the church, repreſēt the perfect forme of a Croſſe: now if you meane to adde walkes on either ſide of the middewalke, each of them muſt be iuſt the halfe diameter of the mid walke, which will reſemble a perfect man in height placed * *tranſverſe*; as the mid-walke doth, * *adverſe*: and thus hauing due regard vnto al the other rayſings proportionably, out of all doubt the Church will beare the perfect ſhape of a Croſſe &c.

* See the pict:

* Sidelong.
* Foreright.

Obeliſces.

But now omitting theſe matters, togither with the *Termes*, *Conduites*, *Gates*, *Towers*, *Engines of warre &c.* I come to the *Obeliſces*, which antiquitie compoſed of 7, 8, and 9 heades in imitation of mans body, ſhewing alwaies by the diuerſitie of proportion betweene the foote and the heade, the ſlenderneſſe of the toppe and the largeneſſe of the baſe; ſometimes by a ſeſquialter proportion, ſometimes by a double &c: as may appeare by the *Obeliſces* at *Rome*, eſpecially that before Saint *Peters church*, where *Cæſars* aſhes are reſerued.

Pyramides.

The *Pyramides* likewiſe were made after diuerſe formes: for the ſquare ſides being taken from a perfect ſquare, ſome of them were made double to their baſe, and ſome more, according to the proportions obſerued by the learned; eſpecially the *Ægyptians*.

Echini or Ovale Veſſels, &c.

Beſides the order of *Echini*, all ſortes of *Veſſels*, *muſicall inſtrumentes*, eſpeci-

pecially the Lute, with ſundry partes of the orders of *Architecture*, the *foldings* of leaues &c: are all drawne from a circular forme, after ſundry proportions, whoſe harmonicall correſpondencie worketh moſt powerfully in beautifull things. Instrumentes muſi: &c.

Organes.

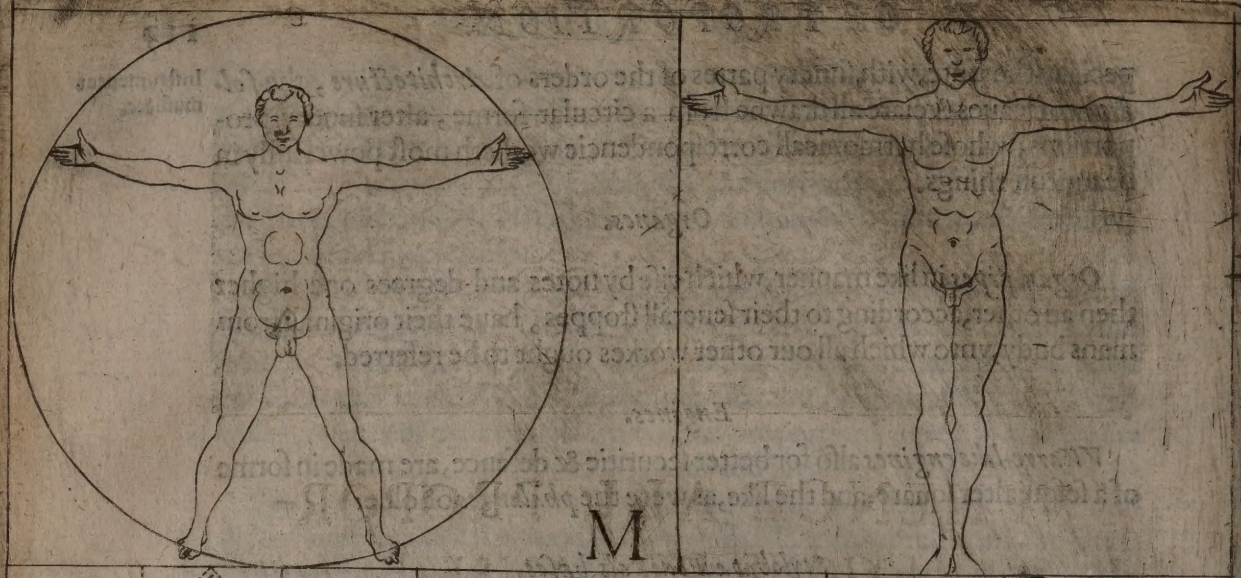
Organ-pipes in like manner, which riſe by notes and degrees one higher then an other, according to their ſeuerall ſtoppes, haue their originall from mans body, vnto which all our other workes ought to be referred.

Engines.

VVarre-like engines alſo for better ſecuritie & defence, are made in forme of a ſeſquialter ſquare, and the like, as were the *phalanges* of olde.

Stylobatæ, Pedeſtals, baſes.

Finally, the *ſtylobatæ, pedeſtalls*, and *baſes* of each order of columnes, were firſt taken from hence. VVherefore to the ſhorteſt order they giue a *pedeſtall* of the firſt proportion, viz: a ſquare, to the ſeconde and ſlenderer, ſometimes a diagonall, and ſometimes a ſeſquialter: to the thirde a ſeſquialter; to the fourth a ſuprabipartient; and to the fifte a double proportion: which proportions are alſo obſerued in *arches, walles, gates, loope-holes*, and *windowes* &c: according to their orders, natures, and proportions, collected by the ancient, from the apte compoſition of a goodly and proportionable mans body.



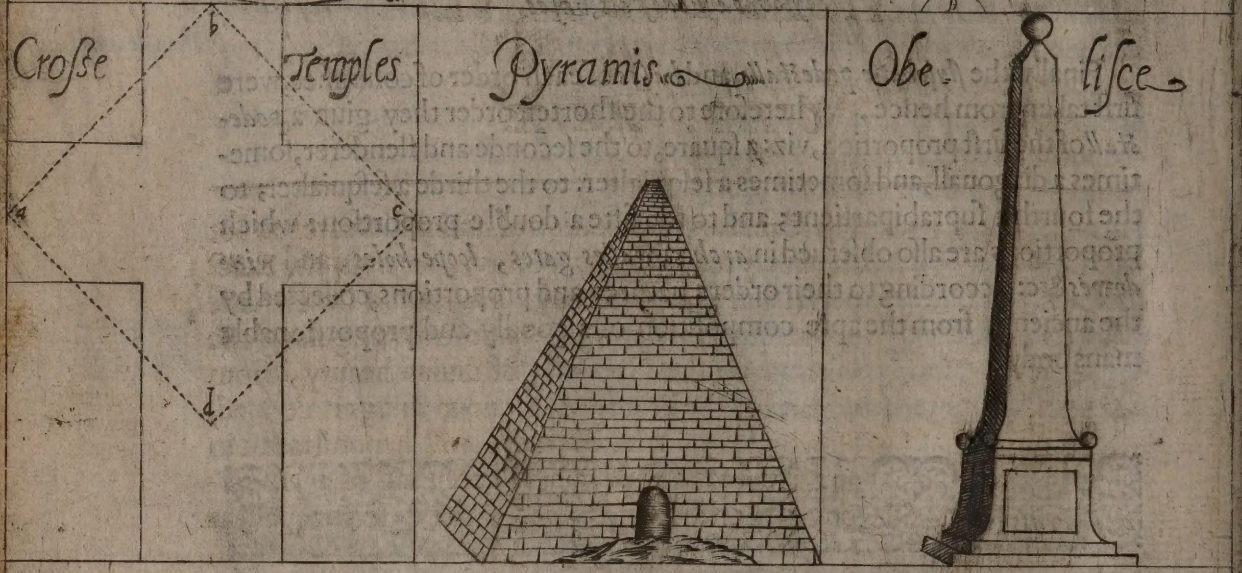
M

Crosse

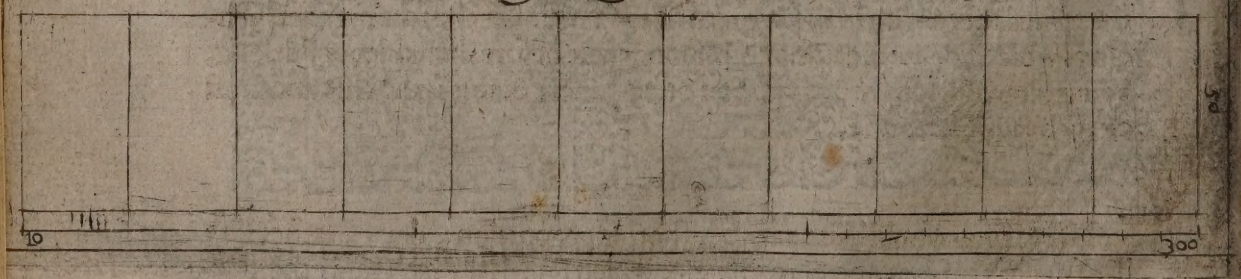
Temples

Pyramis

Obe- lisce



The Arke



WHENCE ALL PROPORTIONS DOE ARISE.

CHAP. XXIX.

THe Grecians in imitation of antiquitie ſearched out the truely renowned proportion, wherein the exact perfection of moſt exquiſite beauty and ſweeteneſſe appeareth; dedicating the ſame in a triangular glaſſe vnto *Venus* the Goddeſſe of diuine beauty, from whence all the beauty of inferiour things is deriued. Howbeit I omitting that glaſſe, will demonſtrate it in an *Iſopleuros* triangle, which conſiſting of a *piramidall forme* hath 2 ſides equall, and the third which is the *baſe* vnequall, as appeareth in the figure, L.

10 *Faces.*

Diuide the ſhorteſt line *a* repreſenting the baſe of the *Pyramis* into 10 equall partes, by eleuen lines equidiſtantly drawne to the *cone* or eie of the pyramis. Firſt then vpon the line *a* noting 10 *faces*, you ſhall take the breadth of the *womans* proportion mentioned before *cap.* 12. which is alſo diuided into ſo many parts, following the ſame proportionably in all the ſaid faces both before and behinde, ſide-long and backwards together with the armes, obſeruing in the breadth of each member the turnings and bendings which done will cauſe a correſpondencie before, behinde, or ſidelong, being drawne from hence vpon an other paper, & this is the true and moſt exact beautifull forme.

9 *Faces.*

Now if you would haue an other ſhorter proportion, draw another line like that of 10 faces neerer to the eie; which line ſhall reach from the ſide-

line aboue to that below: diuide this line into nine equall parts, by 10 lines drawne likewiſe to the eie *b*: vpon this ſhall you meaſure the breadth of the parts like to the former, which picture by this meanes will become ſhorter and thicker, and ſo ſhall you go forwards in the adverſe, averſe, and tranſverſe pictures vpon another paper, keeping this order. By this rule you may alſo make figures of 8 or 7 *heads*, keeping ſtill the ſame breadth of the principall; you may alſo make them of 8 and one 2, or 9 and one 2, as you pleaſe.

11 *Faces.*

If you would make a *woman* of 11 or 12 faces long, drawe the ſide-lines farther out from the eie, then let downe a perpendicular 11 like vnto that of 10, diuide that into 11 equall parts by 12 lines, and hereupon place your due breadths as before; which done, you ſhall haue moſt delicate and beautifull women.

The like order is to be obſerued in *men*, for from thence are all kinde of proport: deriued: (yea that moſt admirable proportion of *Hercules* done Note. by *M: Angelo.*) This cauſeth thoſe figures which are very ſmall in draught, to ſeeme notwithſtanding very bigge to the eie of the beholder. Which point, queſtionleſſe, belongeth to a Painter whenſoeuer he purpoſeth to make large bodies, with raiſed ſhouiders, and flancks, long armes, handes and thighes, or with ſmall heads and feete; as may be ſeene in the pictures of *Hercules* in the Pallace of *Campo di Fiore* in Rome, done by ſome of the ancient Maſters, who, out of doubt, were acquainted with this ſecret, inſomuch as they haue ſo exceedingly well expreſſed all proportions.

Note farther, that vpon the foreſaid line of 10 faces, you may make a woman of 11 or 12 faces; and ſo likewiſe a man, ſo that the ſide-long foote of a long *Hercules*, ought to be the twelfth part of the length of the man.

You may alſo make Children of 4, 5, or 6 heads, vpon the like perpendicular line (as is ſaid) euer obſeruing the diuerſity of their proportions: the like is to be done in all diſproportionable formes of bodies, as alſo in Horſes, which may be alſo drawne vpon the ſame line, either adverſe, averſe, or tranſverſe, by augmenting or contracting their proportions, according to the quantity of the parts of their bodies, ſigned in the firſt line.

Wherfore, when you would make a lanke, ſlender, and ſwift horſe, you ſhall draw him vpon the outward-moſt line: which you muſt euer haue drawne on an other paper by, leauing your triangle with all his lines perfect.

Columnes.

By this rule you may proceede in making your orders of *Columnes*, namely placing your *Compoſite* of eleuen diameters, in the vttermoſt line from the eie, and drawing lines likewiſe from the pointes to the eie; Then let downe an other perpendicular line neare to the eie, which ſhall be diuided into 10 parts, which ſerueth for the *Corinthian*, which muſt be ſigned with the breadths of the *Compoſite*; and thus proceeding, you ſhall make the *Ionick* of 9 parts; the *Dorick* of 8; and the *Tuſcane* of 7; or more or leſſe, according to the diſcretion of the workeman.

Now

Now if any man be desirous to learne the most exact and smallest partes of these proportions, together with the way how to transferre them from one body to an other, I referre him to the workes of *Le: Vincent, Bramante, Vincentius Foppa, Barnard Zenale*: and for prints to *Albert Durer, Hispill Peum &c.* And out of mine owne workes he may gather, that I haue endeuored, if not performed these proportions, done according to these rules; which all the best and famous painters of our times haue likewise obserued: who haue also attained to the exquisite propoportions of the 7 Planets. Amongst whom *Mi: Angelo* hath merited the chiefest commendation: next him *Raph: Vrbine* was famous for making of delicate and *Venereall* bodies: *Leon: Vincent* for expressing of *Solary* bodies: *Polidore Caldara* of *Caruagio*, for *Martiall* bodies: *Andreas Mantegna* for *Mercurialistes*: *Titianus Vecellino* for *Lunaryes*: and *Gaudentius Ferrato da Valdugia a Milaner*, for *Iouialistes*.

OF THE POWER OF PROPORTION, AND HOW BY IT THE TRVE BIGNESSE OF THE COLOSSI MAY BE SHEWED.

CHAP. XXXII.

BECAVSE it is vnpossible, that figures or statuaes should come to our eie in ther iust quantitie and bigneſse (insomuch as they being proportionable doe send out their beames proportionably to the *eie* or *conus* of the *pyramis*, interposing there the line of intersection; as if they were beheld through a glasse, so that the eie cannot comprehend so long a shape by this *pyramis*, becausse at one instant it apprehendeth but one onely point or the smallest minute that can be imagined, dispersing

The vnderstanding of this parenthesis belongeth to the 6, 7, 8, and 9 chap. of the 5 booke.

sing his beames to finde out the seuerall partes of the obiect successiuely, which the farther they bee distant from the eie, the more they loose of their proportion) therefore Arte hath inuented a meanes how wee may come to the knowledge thereof by their proportions, which are so to bee measured, that they may be exactly seene. And because these proportions were so ordained by the great Painter of Nature it selfe, succeeding ages haue brought foorth certaine worthies, as *Nimrode*, *Iupiter Belus*, and *Semiramis* amongst the *Babilonians*; *Amasis* and *Sesostris* amongst the *Ægyptians*, and diuerse amongst the *Græcians* and *Romanes*, who tooke vpon them to extende the proportion of a man vnto a larger quantity, as may appeare by the *Colossi*, whose statures were raised as high as towers; which because we cannot beholde, but by casting our eies vp on high, therfore their heades will seeme very small in respect of their feete, as shall be shewed in the sixth booke, chapt: 18.

Wherefore for the better vnderstanding of their height and proportions, you shall draw vpon a paper a perfect [a] square; this you shall diuide by two diametrall lines *a, c* and *b, d* crossing each other, whence will arise foure equall squares: now in one of these squares you shall set a cube, and vpon that nine other cubes, which will make 10 in the whole, and this will be the iust height of a proportionable man: then in the diameter of the base of the first cube, as it is, you shall marke out one of the 10 parts, all which shall be called a square figure: which figure thus described, may serue for a rule of the *Colossus* which you would make. So that if you would make a *Colossius* higher by 10 parts, you shal adde to the former square figure 10 parts more: And because the diameter of the figure is one of the tenne partes, and the base vpon it iust asmuch, it will necessarily follow, if you set tenne other partes by those, and as many vpon the top of them, that (because the square in the bottome being but halfe filled vp, halfe the figure will remaine emptie, for the filling vp whereof you may adde so many more partes as before) this *Colossi.* will increase 8 partes higher of the figure being double in height.

[a] *This proportion is hard to be conceaued, but harder to be expressed by lines, and belongeth to the 18 ch. of the sixth booke; where, vpon better aduisement (it may be) some delineation shall be added.*

For the farther manifestation of that which is saide, when you woulde double a cube, if you set one cube vpon another, you must needes put 6 others in the said square 2 by 2, which make the doubling of the cube, and so there will be 8 cubes by the doubling of the first: Now according vnto these rules and proportions (as shall be shewed both in a circle and in a square) you may increase and multiply all geometricall bodies regular or irregular.

Now for the finding out of the particular heigthes and thicknesses of these *Colossi*: you shall take the foresaid square figure containing 10 partes or faces in height, and one diameter: this diameter you shall place in the middest of a geometricall circle, vppon the extreamities whereof, you shall make a perfect square, which shall touch the circle in foure oppolite places.

When you would double the diameter; first drawe a diagonall line from corner to corner, vnto this adde three other sides, and they make a perfect square, within which drawe a circle that may touch the foure sides, and so shall you haue both a circle and a square doubled: whence the height of

this

this diameter is increaſed ten partes, like vnto the ſquare figure, which if you alſo make *according to the firſt figure, halfe the thickneſſe and height thereof will remaine.

* Or anſwerable.

Now if you would make it foure times bigger then the firſt figure, draw a diagonal line in this ſecond ſquare, and vpon the ſame make a third ſquare, caſting likewiſe a circle within it as before, according to which rule you may proceede as farre as you pleaſe, in augmenting the quantitie of your *Coloſſe*: conſidering that the doubling of the foreſaid diameter, is the chiefe ground of all this proceeding, increaſing afterwardes in the ſquare figure. And by this rule may you make whatſoeuer diameters you liſte, and by the ſame finde out how many naturall figures are contained in a *Coloſſe*.

But the commoneſt and moſt in practiſe, is done after the example of *Neroes* great *Coloſſe*: which was a 110 foot high: now 6 feete are the length of a man, ſo that this *Coloſſe* was 18 times the height of a man, and 2 foote ouer, which is one third part of a mans height: And here I meane preſently to ſpeake of the 18 lengthes of a man, reſeruing the two odde feete for an other place. If then you take the ſaid ſquare which is 10 faces high, with his diameter in the bottome, which is one tenth part making the iuſt ſtature of a man, to make the *Coloſſe* 18 times the height of a man, you muſt put 18 heights of a man with their diameters in the bottome, or baſe of the ſquare, and ſo ſhall you ſay 18 times 18, which make 324; and ſo many diameters will there be.

Now if in the bottome hereof, you take the ſaide 18 figures or length of a man, ſetting them vpright one vpon an other, and multiply them into 324 diameters by the 18 figures, they will make 5832; which amount to ſo many figures as are contained in the ſaid *Coloſſe*.

Now concerning the two odde feete which make one third part of a mans height, you ſhall diuide them into 18 partes, becauſe there go ſo many mens lengthes to the height of a *Coloſſe*: and of each of theſe 18 partes there will ariſe one vpon each figure, diuiding one of thoſe 18 partes into 10, to lengthen the 10 faces of the ſtature of a man: and thus augmenting it by degrees (as I haue ſhewed before) each part of the *Coloſſe*: will be multiplied 110 foote.

And this rule may alſo ſerue to finde out the naturall proportion of that mighty *Coloſſe* of gold, which *Nabuchadonoſar* cauſed to be made, of 70 cubites high, and 6 broad: For allowing 4 cubites to a mans length, it was 15 times the length of a man, which if we multiply by 15 in the baſe, there will ariſe 225 diameters, which make ſo many figures: againe if you multiply the ſaid diameters by the 15 of the height, they make in all 3375 figures.

Finally, wee muſt be very carefull in giuing them their true and exact proportions (as hath beene ſhewed) alwaies working with threads faſtned to the eie or center of the worke, vpon the wall or flat ſurface; as ſhal be ſhewed in my* practiſe of the *Coloſſi* proportioned according to our ſight.

* Lib. 4. ca. 18.

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THE ENDE OF THE

FIRST BOOKE.

THE SECOND BOOKE OF THE ACTIONS, GESTVRES, SITVATION, DECORVM, MOTION, SPIRIT, AND GRACE OF PICTVRES, BY IO. PAVLE LOMATIVS, OF MILANE.

Of the vertue and efficacie of Motion.

CHAP. I.

IT is generally confeſſed of all men, that all ſuch *motions* in pictures, as doe moſt neerely reſemble the *life*, are exceeding pleaſant; and contrariwiſe thoſe which doe fartheſt diſſent from the ſame, are voide of al gratious beauty; committing the like diſcord in Nature, which vntuned ſtrings doe in an inſtrument. Neither doe theſe *motions*, thus liuely imitating nature in pictures, breed only an eie-pleaſing cõtentment, but do alſo performe the ſelfe ſame effects which the natural doe. For as he which laugheth, mourneth, or is otherwiſe affected, doth naturally mooue the beholders to the ſelfe ſame paſſion of mirth or ſorrow; (whence the Poet ſaith,

If thou in me would'ſt true compaßion breede,
And from mine heauy eies wring flouds of teares:
Then act thine inward griefes by word and deede
Vnto mine eies, aſwell as to mine eares:)

So a picture artificially expreſſing the true naturall *motions*, will (ſurely) procure laughter when it laugheth, penſiueneſſe when it is grieued &c. And, that which is more, will cauſe the beholder to wonder, when it wondereth, to deſire a beautifull

young woman for his wife, when he seeth her painted naked: to haue a fellow-feeling when it is afflicted; to haue an appetite when he seeth it eating of dainties; to fal a sleepe at the sight of a sweete-sleeping picture; to be mooued and waxe furious when he beholdeth a battel most liuely described; and to be stirred with disdaine and wrath, at the sight of shameful and dishoneſt actions. All which pointes are (in truth) worthy of no lesse admiration, then those Miracles of the ancient Musitians; who with the variety of their melodious harmony, were wont to stirre men vp to wrath and indignation, loue, warres, honourable attemptes, and all other affections, as they listed: or those strange conclusions of the Mathematical *motions*, recorded of those vndoubted wise men, who made *Statuaes* to mooue of their owne accord. As those of *Dædalus*, which (as *Homer* writeth) came to the battel of themselues. Or *Vulcanes Tripodes* mentioned by *Aristotle*: or those gilded seruitors which walking vp and downe at the feast of *Iarbas* the *Gymnosophist*, serued at the table: or those ancient ones of *Mercury* in *Aegypt*, which spake, &c.

In which kinde of artificial motions *Leonard Vincent* of our time was very skilfull; who, (as his scholer *Sig: Francesco Melzi* the great Limner hath tolde me) inuented a certaine conceited matter, whereof he vsed to make birdes that would flie in the aire: And on a time he made a most artificial Lyon, which being brought into a large Hall before *Francis* the first King of France of that name, after he had a while walked vp and downe, stoode still opening his breast, which was all full of Lillies and other flowers of diuers sortes. At which sight, the king and the other spectators were rapt with so great admiration, that they then easily beleeued, that *Architas Tarentinus* his woodden Doue flewe; That the brasen *Diomedes*, mentioned by *Cassiodorus*, did sound a trumpet; that a *Serpent* of the same mettall was heard to hisse; that certaine birdes sange; and that *Albertus Magnus* his *brasen head* spake to S. *Tho: of Aquine*; which he brake, because he thought it the Deuil, wheras indeede it was a meere Mathematicall inuention (as is most manifest.)

Note.

But to returne thither where I left: I am of opinion, that insomuch as these *motions* are so potent in affecting our mindes, when they bee most artificially counterfaited, we ought for our bettering in the knowledge thereof, to propose vnto vs the example of *Leonard Vincent*, aboue all others: Of whome it is reported, that he would neuer expresse any *action* in a picture, before he had first carefully beheld the *life*, to the end he might come as neere the same, as was possible: wherunto afterwards ioyning art, his pictures surpassed the *life*.

Note.

This *Leonarde* (as some of his friendes who liued in his time haue giuen out) being desirous on a time to make a table, wherein hee would expresse certaine Clownes laughing: (although hee neuer perfected it more, then in the first drawght) he made choise of some clownes for his purpose, into whose acquaintance after he had insinuated himselfe, he inuited them to a feast, amongest other of his friendes, and in the dinner while, he entred into a pleasant vaine, vttering such variety of odde merry conceites,

ceites, that they fell into an exceeding laughter (though they knew not the reason hereof;) *Leon:* diligently obserued all their gestures, togither with those ridiculous speaches, which wrought this impression in their mindes; and after they were departed, withdrew himselfe into his chamber, and there set them downe so liuely, that they mooued no lesse mirth in the beholders, then his iestes did in them at the banquet.

They adde moreouer that he tooke speciall delight to behold the *gestures* of the condēned, as they were led to execution, to the ende he might marke the contracting of their browes, the motions of their eies, and their whole body. In imitation whereof I holde it expedient for a painter, to delight in seeing those which fight at Cuffes, to obserue the eies of priuie murtherers, the courage of wrastlers, the actions of stage-plaiers, & the inticing * allurementes of Curtesanes, to the ende he bee not to seeke in any particular; wherein the very *life* and *soule* of painting consisteth. Wherefore, I could wish al men carefully to keepe their braines waking: which whosoeuer shal omit, his Inuention (out of doubt) wil sleepe, studying perhappes tenne yeares about the action of one figure, which in the ende, will prooue nothing worth. Whence all famous Inuentors, for the auoiding of such grosse defectes, haue the rather shewed themselues subtile searchers out of the effectes of nature, being mooued thereunto by a speciall delight of often seeing, and continuall practizing that which they haue preconceiued. So that who so keepeth this order, shall vnawares attaine to such an habite of practize, in liuely expressing all *actions* and *gestures* best fitting his purpose, that it will become an other Nature.

* That hee may paint them as detestably, as their actions are odious.

And whosoeuer shall diligently consider *Cæsar Sestius* his admirable workes, wherein al the *actions* are most naturally appropriated to the subiect, wil easily conclude that he trod in *Leon:* steppes; and for this cause was he highly esteemed of *Raphael Vrbine*: vnto whom they say he was wont iestingly to say often, *that it seemed a very strange thing vnto him; that they two being such neere friendes in the arte of Painting, yet spared not each other when they offended.* A speach surely well beseeming honest men, albeit they liued togither in such sweete emulation: which humour, if it were to be found in these our daies, the world might bee reputed right happye. But now malicious envie (to our shrewd disadvantage) taketh place insteede thereof, ministring matter to ignorant and absurde people, insolently to disgrace and carpe at other mens rare perfections.

Note.

OF THE NECESSITIE OF MOTION.

CHAP. II.

THE order of the place requireth, that I should consequently speake of *Motion* it selfe, namely with what arte the Painter ought to giue *motions* best fitting his pictures: *which is nothing else but a Correspondency to the nature of the proportion of the forme and matter thereof*: And herein consisteth the whole *spirite* and *life* of the Arte; which the Painters call sometimes the *Fury*, sometimes the *Grace*, & sometimes the *Excellency* of the arte. For hereby they expresse an evidēt distinctiō betweene the living and the dead, the fierce and the gentle, the ignorant and the learned, the sad and the merrie; and (in a word) discover all the severall passions & gestures which mans bodie is able to performe: which heere we tearme by the name of *motions*, for the more significant expressing of the inward affections of the minde, by an outward and bodily Demonstration; that so by this meanes, mens inward motions and affections, may be aswell, (or rather better) signified; as by their speech: which is wrought by the proper operations of the bodie, performing iust as much, as is delivered vnto it from the reasonable soule, stirred vp either vnto good or bad, according to their private apprehensions.

Which thinges, while all good Painters propose to themselues, in their workes, they expresse such admirable secrets of Nature as we see; which being mooved by that stirring vertue, which continually lying hid in the harte, is outwardly shewed forth, in the body, by extending her branches through the exteriour members in such sorte, that they may also receiue *motion*. Hence spring those admirable actions in pictures, which appeare as divers, as the passions whence they haue their originall are different: of which point somewhat shalbe saide in this booke.

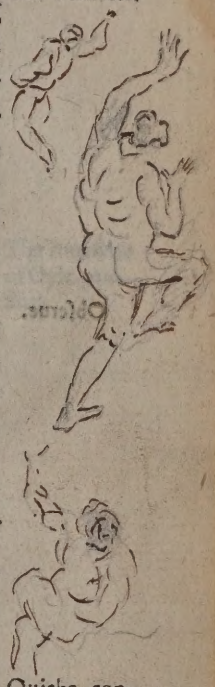
Now

Now the perfect knowledge of this *motion*, is (as hath beene shewed) accounted the most difficult part of the arte, and reputed as a divine gift: insomuch as herein alone consisteth the comparison betweene *Painting* and *Poetrie*. For as it is required in a Poet, that besides the excellencie of his witte, he shoulde moreover be furnished with a certaine propension and inclination of will, inciting and mooving him to versifie, (which the ancient called the *Furie* of *Apollo* and the *Muses*.) So likewise a Painter ought, togither with those naturall partes which are required at his handes, to be furnished with a naturall dexteritie and inborne sleight of expressing the *principall motions*, even from his cradle. Otherwise it is a very harde (if not impossible) matter, to attaine vnto the absolute perfection of this arte.

The comparison betweene Painting and Poetry.

The truth whereof, experience it selfe may teach vs; insomuch as there both haue beene, and are, many excellent painters, who for their extraordinary skill in the arte, are most highly esteemed of all men, as being able to make sweete-coloured pictures, having their limmes and iointes in all pointes answerable to the rules of proportion, drawne from the *Anatomie*, and very painefully lightned and shaddowed: But because, notwithstanding all their care and industry in this behalfe, they coulde never be so happy, as to attaine vnto this faculty, they haue lefte their workes to the view, and harde censure of posteritie, only because they expressed vnsutable and *lame* gestures in their pictures, which they had stolne out of other mens inventions; namely out of theirs, who were naturally indued with that grace, and perswading themselues, that these woulde very well serue their turnes, they imagined such *actions* and *gestures* in their owne pictures, as beeing vsed besides the purpose, for which they were first invented, coulde not be approved for good, because they offended in diverse circumstances. Wherefore these vnfortunate painefull men (who notwithstanding in some other partes of the arte be sufficiently skilfull) although they can imitate the *actions* and *gestures* of other inventors, yet shall they never be able to make a commendable history, because they be naturally disfurnished of that inborne facilitie and inclination.

Meere plodding painefull Painters.



Nowe on the contrary parte, I denie not, but those who are furnished with naturall invention, may want that patience in their worke, which the others haue. Which property ariseth from the multitude of their continuall inventions, and stirring apprehensions, in so much that before they canne throughly absolue any one body or action, infinite others arise in their fantasie; so that by reason of the great delighte they feele in their invention, they cannot haue the patience to finish anie thing, they take in hand.

Quicke conceited Painters.

But the most absolute and complet painters (who are not so much inclined by nature, as perfected by arte) endeuour to choose out the best actions for every purpose, in restraining the luxurious fury of nature, by that deliberate discretion, which they haue in their Idea; by the benefite whereof, they absolue their pictures with delighte and contentment:

Staied and painefull Painters.

alwaies expreſſing in each member, a certaine hidden reſemblance of the principall motions. Wherefore theſe alone, carrie away the commendation of the profeſſion; which is not granted to thoſe furious *Madcappes*, by reaſon of their impaciency; nor yet vnto the former *over-diligent plodders*; becauſe they haue not the Naturall knowledge of theſe motions, and therefore cannot expreſſe them in their workes, as thoſe *naturall inventors* will doe, with three or foure ſtroakes. Wherefore they become inferiour: So that aſwell the one, as the other muſt needes giue place to the inventor, who wiſelye ioyneth the induſtry of arte, with the gifte of Nature.

Obſerue. Notwithſtanding I am of opinion, that it is poſſible to attaine vnto this ſo excellent a faculty, (though perhappes not with that ſpeciall eminencie of naturall facilitie) by induſtrious ſtudy, in the knowledge of theſe *motions*, and the cauſes whence they proceede: for from hence a man may eaſilie attaine to a certaine vnderſtanding, which afterwards putting in practiſe, with patience, together with the other pointes, he may vndoubtedly prooue a iudicious inventor, who never had anie extraordinary naturall inclination. My meaning is, that ſuch an inventor, as guideth himſelfe by vnderſtanding, ſhall attaine vnto better perfection, then the other, who is naturally indued with the dexteritie, without induſtry and patience. For example; if a man ſhall diligentlie peruſe the whole hiſtory of Chriſt; out of doubt, he ſhall gather the true Idea and method, how hee ought to repreſent the motions of Chriſt, the Apoſtles, the Iewes, and all the reſt,

Obſerue. who had any part in that cruell Tragedy, ſo ſufficiently; that the minde of the beholder ſhall be no leſſe mooved to pittie, teares, and ſorrowe at the ſight of the picture, then men are vſuallie at th e reading of the hiſtory: So that by this meanes he ſhall ſhewe in Iudas, violent, offenſiue, brutiſh, buſie and diſtempered *motions*, and in Chriſt being full of patience, remiſſe, and gentle; repreſenting in him, as in a glaſſe, that ſingular humilitie & patience, wherewith he reconciled vs to his father. All which, notwithſtanding they may be ſufficiently drawne out of the reading of the hiſtorie; yet for more eaſe ſake, they may bee taken from the accidentall examples in the living, imitated with great felicity, and afterwardes induſtriouſly and artificially expreſſed, by cauſing the abundance of his diligence to appeare, in ſtirring up affections of pittie, and ſorrowe (as in a table of the *paſſion*) or other affections, as the hiſtory he hath in hand, ſhall require.

Now concerning the way and maner how theſe actions are to bee giuen, according to the diverſitie of paſſions and affections, which at ſundrie times, vppon ſeverall occaſions may mooue mens mindes; I hope in this booke to ſhewe evident examples; although they be ſomewhat heard, & drawne from the ſecrets of naturall Philoſophie. A thing, which might rather ſeeme to require a man of ripe yeeres, then ſo young a man as my ſelfe. Wherefore I muſt craue pardon, for breaking the boundes of Modeſtie, in vntertaking the handling thereof, eſpecially, ſince I was never inioyned therevnto, by the Painters; (although it be of ſo great vſe and importance.) Howbeit, if neither in that which hath binne already ſpoken,

I haue

I haue ſufficiently laied open this point, nor hereafter ſhal be able, to deliuer the methode fully, which I promiſed: yet notwithſtanding this my paines is not to be contemned, inſomuch as it will (at the leaſt) prepare an eaſie, free, & methodicall paſſage, for euery man to exerciſe his wit: which muſt needes prooue a moſt ſure and ready way; inſomuch as all the moſt famous painters, haue beene directed thereby: who when they went about to counterfeit any ſtory, firſt conceiued the generall forme thereof, and then gaue to each figure his peculiar actions, proportioning, diſpoſing, and guiding them by diſcretion, accompanied with naturall facilitie.

Now amongſt the worthy painters who excelled herein, *Raph: Vrbine* was not the leaſt; who performed his workes with a *diuine* kinde of *maieſty*: neither was *Polidore* much behind him in his kinde; whoſe pictures ſeemed as it were paſſing *furious*; nor yet *Andreas Mantegna*, whoſe vaine, ſhewed a very *laborious curioſitie*: nor yet *Leonard Vincent*, in whoſe doings there was neuer any error found in this point. Whereof amongſt all other of his works, that admirable laſt ſupper of *Chriſt* in *Refect: S. Mariæ de Gratia* in *Milane*, maketh moſt euident proofe, in which he hath ſo liuely expreſſed, the paſſions of the Apoſtles mindes in their countenances, and the reſt of their body, that a man may boldly ſay; the truth was nothing ſuperiour to his repreſentation: and neede not be afraide, to reckon it amongſt the beſt workes of *Oyle-painting*; (of which kinde of painting *Iohn de Bruges* was the firſt inuentor.) For in thoſe Apoſtles, you might diſtinctly perceiue admiration, feare, griefe, ſuſpition, loue, &c: all which were ſometimes to be ſeene together in one of them; and finally in Iudas a treaſon-plotting countenance, as it were the very true counterfeit of a Traitor. So that therein, he hath left a ſufficient argument, of his rare perfection, in the true vnderſtanding of the paſſions of the minde, exemplified outwardly in the bodie. Which becauſe it is the moſt neceſſary part of painting, I purpoſe (as I ſay) to handle in this preſent booke.

Note.

The inuentor of Oyle painting.

I may not omit *Mi: Angelo* in any caſe; whoſe skill and painfulneſſe in this point was ſo great, that his pictures carry with them more hard motions, expreſſed after an vnuſuall maner, but all of them tending to a certaine *bould ſtoutneſſe*. And as for *Titian*, he hath worthely purchaſed the name of a great painter, in this matter: as his pictures doe ſufficiently witneſſe: in each whereof, there ſhineth a certaine mooving vertue, ſeeming to incite the beholder, vnto the imitation thereof. Of whom this ſaying may well be verified: *That he was beloued of the world, and enuied of Nature.*

Finally, mine olde Maſter *Gaudentius* (though he be not much knowne) was inferiour vnto fewe, in giuing the apt *motions* to the Saintes and Angels, who was not onely a very witty painter, (as I haue elſwhere ſhewed) but alſo a moſt profound Philoſopher and Mathematician. Amongſt all whoſe all-praiſe-worthy workes, (which are almoſt infinite, eſpecially in this point of *motion*) there are diuers myſteries of *Chriſtes* paſſion, of his doing, but chiefely a *Crucifix*, called *Mount Caluary* at the Sepulcher of

Varallo; where he hath made admirable horſes, and ſtrange angels, not only in Painting, but alſo in Plaſticke, of a kinde of earth, wrought moſt curiouſly with his owne hand * *di tutto relievo*; through all the figures.

* Cleane rounde.

Beſides in the Vaulte of the Chappell of S. *Mary de Gratia* in *Milane*, he hath wrought moſt naturall angels, I meane eſpecially for their *actions*: There is alſo that mighty *Cube* of S. *Mary de Serono* full of thrones of angels, ſet out with actions and habites of all ſortes, carying diverſity of moſt ſtrange inſtruments in their hands. I may not conceale that goodly Chappel, which he made in his latter time, in the Church of *Peace* in *Milane*, where you ſhall finde ſmall hiſtories of our *Lady* and *Ioachime*, ſhewing ſuch ſuper-excellent *motions*, that they ſeeme much to reuiue and animate the ſpectators.

Moreouer the ſtory of Saint *Roccho* done by him in *Vercelli*, with diuers other workes in that Citty: Although indeede almoſt all Lombardy be adorned with his moſt rare workes. Whoſe common ſaying concerning this arte of *motions* I will not conceale; which was, *That all painters delight to ſteale other mens inventions, but that he himſelfe was in no great danger, of being detected of theft hereafter*. Now this great painter, although in reaſon he might for his diſcretion, wiſedome, and worth, be compared with the aboue named in the firſt booke, *Cap.* 29. yet notwithſtanding, is he omitted by *George Vaſary*, in his liues of the famous *Painters, Caruers*, and *Architects*. An argument (to ſay no worſe of him) that he intended to eternize onely his owne *Tuſcanes*. But I proceede to the vnfoulding of the originall cauſes of theſe motions: And firſt, for our better vnderſtanding, I wil beginne with thoſe *paſſions* of the *minde*, wherby the body is mooued, to the performance, of his particular effects.

Note.

OF

OF THE PASSIONS OF THE MINDE, THEIR ORIGINALL AND DIFFERENCE.

CHAP. III.

THE *passions of the minde are nothing else but certaine motions, proceeding from the apprehension of some thing*, Now this *apprehension* is three-folde: *Sensitiue*, *Rationall*, *and Intellectuall*. And from these three, there arise three passions in the minde. For sometimes we follow *sensitiue apprehensions*, and then wee consider good and evill, vnder the shewe of that which is *profitable* or *vnprofitable*, *pleasant or offensiue*: and these are called *Naturall affections*. Sometimes wee pursue *rationall apprehensions*; considering good and evill in maner of *vertue or vice*, *praise or dispraise*, *honestie or dishonestie*: and these are *Reasonable affections*. Sometimes we imbrace *apprehensions intellectuall*, regarding good and evill as *true* and *false*, and these are *Intellectuall apprehensions*. A triple apprehension.

Now the inferiour powers of the minde are of two sortes: either *Desire*, or *Anger*, and both of these respect that which seemeth good or bad diverslie: For the *desiring part*, either considereth good and bad *absolutelie*; and so it causeth *loue* or *liking*, and contrariwise *hatred*; or else it respects good as *absent*, whence ariseth *desire* or *longing*; or else evill as *absent* but at hand, and so it breedeth *feare*, *dreade &c.* or both of them as present, and so from the first commeth *ioie* and *delighte*, from the latter *heavinesse* and *griefe*. The *angry faculty* considereth good and evill, as it is easie or hard to be attained vnto, or avoided: whence springeth sometimes *confidence* and *hope*: sometimes *audacitie*, sometimes *distrust*, and so *desperation*, *&c.* Sometimes it is mooved to *revenge*, and that is in regarde of evill past, as *iniurie* or *offence* received, and so it breedeth *anger*. By that which hath hitherto beene spoken, it is evident, that there are eleven *Concupiscibilis.* *Irascibilis.*

eleven passions or affections in the minde, which are these: *Loue*, *Hatred*, *Desire*, *Feare*, *Ioy*, *Sorrowe*, *Hope*, *Despayre*, *Audacitie*, *Timorousnes* and *Anger*. From which there doe consequentlie arise, so manie sortes of actions in the Arte, as there may bee affections expressed in mens bodies. Wherefore wee ought carefullie to obserue the motions which are outwardlie expressed; in such sorte, as they doe manifestlie pointe to the rootes whence they spring, and discover the causes from which they proceede, distributing them and disposing them accordinglie in the bodies. Which whosoever shall faile in; shall (questionlesse) whollie pervert the order of thinges, confounding the beawty of Histories, whether they be fables, or other inventions, whith are to be painted.

HOVV THE BODIE IS ALTERED BY THE PASSIONS OF THE MINDE.

CHAP. IIII.

IT is a cleere case, that the minde (according to the diverse affections (whereof I spake before) by reason of the apprehensions both *sensible* and *imaginatiue*) dooth diversly change and alter the bodie with *sensible* alterations, by varying the accidentes thereof, and producing sundry qualities in the members: So that in *mirth*, the spirites are inlarged, in *feare* they are contracted: in *bashfulnesse* they flie vp to the braine. Againe in *ioy* the harte is extended by degrees; in *displeasure* it is drawne in by little and little; as likewise in *anger* and *feare*. But sudden *anger* and *desire of revenge* procureth heate, blushing, bitter tast, and the fluxe of the bellie: *feare* bringes coldnesse, the panting of the hart, the fayling of the voice, and paleneese. *Heavinesse* causeth sweatting, and a blewish paleneese. *Mercifulnesse* breedes a certaine heavinesse, which oftentimes hurteth

hurteth him that is mooved to mercy, which appeares ordinarily in lovers, in whome there is such a sympathie, that whatsoever one indureth, the other likewise suffereth the same: *Anxietie* causeth drieneſſe and blackneſſe. *Deſire* and *Loue* breede sundrie colours; sometimes red, sometimes pale, as wee dayly see in lovers, especially in their meetinges.

Now all these passions when they bee exceeding vehement, doe sometimes bring death: which happened to *Sophocles*, and *Dionysius the Sicilian* tyrant, when he receaved the newes of a desperate victory. The like hath befalne diverse others, through *heavineſſe*; and sundry other mishaps haue proceeded from the like passions, when they assaulted mens minds. Wherof we haue divers exãples in stories, which I meane not to stand vpon as being a thing more curious then necessarie to our purpose. Onely I will shew, of what power and efficacie fierce wrath ioyned with a magnanimious audacitie can doe, by the example of *Alexander* the great; who being overmatched by his enemies in India, was seene to reake forth from his bodie fier and light. The like whereof we read of the father of *Theodoricus*, who by the like vehement effect, breathed out of his heart, as from a burning furnace, fierie sparkels: which flying forth, shone and made a sound in the aire. Thus whensoever we represent all these passions in a storie, together with their convenient & proper motions, we set forth that great variety, which worketh such delight & pleasure, that it allureth our mindes vnto it, with a sweete kind of compulsion, no otherwise then most delectable Musicke inchaunteth the eares of the hearers; which (as they write) is so forcible that way, that a certaine Musitian boasted, that by the powre of his notes, he caused men to growe furious, and afterwardes to come to themselues againe.

Obſcure.

After a ſorte.

Compulſiue Muſicke.

IN

IN WHAT KINDE OF BODIES THE PASSIONS OF THE MINDE ARE MOST FORCIBLE.

CHAP. V.

ALTHOVGH the forenamed passions of the minde take place generally in al men, by reason of those apprehensions which I haue spoken of; yet we may not therefore imagine, that they are equally caused, and outwardly expressed in bodies, after one and the selfe same maner. For each of them doth so much the more moone and affect the body outwardly, by how much the fitter a body it findeth for that purpose. And as the affections are divers, whence this variety of actions proceedeth, so likewise each particular body, being of a distinct temperature, must needes haue severall operations, and consequently the passions manifest themselues so much the more, by how much the instrument whereby they worke, is of a temper and constitution more suitable to the nature thereof.

The foure complexions.

For the better clearing of which point; we must vnderstande, that every body is composed of the foure humors, which represent the foure elements; as *Melancholie* resembling the *earth*: *fleame* the *water*: *Choler* the *fier*: and *bloud* the *aire*. Now as each body shall more especially participate any of these foure humors, the actions and gestures thereof, must needes be more precisely correspondent to that predominant quality. So that if the bodie be Melancholie, and therefore earthy, you shal perceiue the actions thereof to be slow, heavie, and restrained; like vnto the earth, which is sluggish, heavie and vnweildie: the consequents whereof are, anxietie, disquietnesse, sadnesse, stubbornesse &c. All which tende downewardes, and therefore moone the partes of the body, by making them hang, and decline; as if they were benummed with colde. Wherefore in these bodies, anxiety, horrour, and despaire wil appeare most forcibly; because they haue a natural spice of their predominant element, by reason of the dryenesse and swarteneſse it brin-

Melancholie bodies earthy

bringeth with it. In like manner, becauſe the motions of the water bee somewhat heauie, (though not altogether ſo much, as the earth, as being leſſe reſtrained) therefore *fleame* (which naturally aunſwereth thereunto) procureth in thoſe bodies wherein it preuaileth, actions of timiditie, ſimplicitie, humilitie, and mercifulneſſe, inducing men to incline ſomewhat downewardes, and to dilate their limmes: And ſo *feare* and *timiditie* aunſwere to *fleame*, by reaſon of the paleneſſe which it infuſeth, and ſorrow, which may be knowne by a blewiſh paleneſſe which accompanieth it. Flegmaticke Watery.

The motions of the aire tende vpwards moderatly, as being temperate, and not altogether dilated or diſtorted, like thoſe of the *fier*. And becauſe it is a pleaſant Element, men of a ſanguine Complexion are conformable vnto it: as being *temperate*, *modeſt*, *gratious*, *princely*, *gentle* and *merry*, mouing their limmes moderatly, and not permitting thē to ſwag, hang, turne aſide, and be dilated. Vnto which externall motions, theſe affections of the minde are beſt agreeable: *Loue*, whence ſpringeth *delight and pleaſure*, *deſire*, *mirth*, and *hope*: All which are paſſions of *delight* and a *quiet minde*; enemies to *anxiety*, *deſperation*, and *hatred*. Wherefore they ſend foorth ſpirits contrary to thoſe of a *watery* and *earthy* Complexion. Sanguine Aiery.

Finally, the motions of the *Fier* doe much differ from the reſt, which continually ſtriue vpwardes (as in experience we ſee) being forcibly drawen together, and wreathed; (which property the olde Poets indevoring to repreſent, fained *Vulcane* God of the *Fier lame*) becauſe it did not continually increaſe, and flie vpwardes with an vniforme motion, but was each moment interrupted by agitation. Whereupon the motions of Cholericke bodies are likened thereunto; as being *violent*, *boyſterous*, *arrogant*, *bould*, and *fierce*: and therefore inforce the limmes to mooue vpwardes, turne, ſhake, &c. Whereunto theſe inward paſſions of *anger*, *hatred*, and *boldneſſe* appertaine; inlarging the partes with heate, inflaming the fleſh with redneſſe, (eſpecially the eies) and cauſing al the partes of the body to ſwell moſt vehemently. Cholericke Fiery.

Here then the diligent *Motiſt* ought to obſerue, howe much any one humor aboundeth in the body, that ſo he may learne to expreſſe the motions accordingly. Which courſe whoſoeuer keepeth, will neuer repreſent a magnanimious ſouldier with ſlowe, milde, and remiſſe actions, which agree only with *timerous* and *penitent* perſons; nor the Pope or Emperour with reſtrained, rude, barbarous, or fierce actions, which accompanie ſadde, baſe, and guiltie perſons; and ſo foorth in the reſt. And let him that duely conſidereth theſe reaſons be bolde, that he ſhall truely vnderſtande the groundes of exemplifying all kinde of actions and geſtures, that may bee imagined or practized. For each ſeuerall part in euery body hath his due conformity with all the reſt, as they alſo haue with it; all which are ſo agreeable to the exteriour ſuperficies of the partes, that by vertue thereof they frame out the whole body; which is afterwardes accompanied with the colour, taſte, hearing, voice, ſight, deſires, exerciſe, motions, &c. Whence it commeth to paſſe, that a martiall Note.

body, made meager with great, raiſed, and hard lims, ſtrong ioynts, and
Note. mighty bones, wilbe (for the moſt part) of a ſwarte complexion, mixed with aduſt redde, hauing a lowe forhead, great eies, in colour yeallowe like the flame of the fier, with large eie-lids, wide and open noſtrels, breathing forth vapours in great abundance, a wide mouth, thicke lippes, and redde, white teeth, ſmall eares, a round chinne, forhead and iawes, a darkiſh haire, but tending to a fiery redde; ſtiffe, wreathed, and curled locks, an exile, ſhril, & violent voice, &c. delighting altogether in laborious matters, as to beare armes, exerciſe his body in wraſtling, and ſuch like actiuities; being better pleaſed at the report of terrible and fearefull accidents, then at the hearing of ſmoothe and pleaſant carpet-diſcourſes: he is exceedingly ſenſuall, impatient, vnquiet, ſtirring, &c.

Now he which is able to expreſſe the properties of one Complexion exactly, will eaſily iudge of the reſt: becauſe all natural thinges haue a certaine correſpondencie in method, forme, proportion, nature, and motion: all which being Philoſophically vnderſtood, bring with them a certaine knowledge of all actions and geſtures, to be imagined in bodies, by vertue of which they may be put in practiſe. Which knowledge, if it be behouefull in any artificer, then ſurely is it moſt requiſite in a Painter.

Againe, it is moſt certaine that a picture which doth not in ſome meaſure repreſent the life (as being able to endure the publike vewe) prooueth very vnperfect as well in the inward affections, as the outward motions, looſing al that commendation, which by reaſon of the worth of the other parts, it might otherwiſe deſerue. Wherefore if the Painter ſhall alwaies propoſe vnto himſelfe the *life*, counterfeiting it as neare as poſſibly he can, then whenſoeuer he perceiueth a man ſomewhat inclined to any particular affection, and alwaies yeelding to the actions agreeable to the ſame, hee ought ſo to expreſſe it in his picture. Whereunto if many that beare the name of good and ſufficient Painters had binne inioyned, they would not haue binne ſo haſty in ſtealing credite to themſelues, by other mens labours: (for in truth a thing taken from his due place, where it hath a diuers ende, cannot well be applied to the drifte of a worke, into which it is newly tranſferred) and ſo we ſhould not now adaies finde ſo many wals, garniſhed with hiſtories ſo ill repreſenting nature, without al Arte or life.

HOVV THE BODIE IS ALTERED BY IMITATION.

CHAP. VI.

THE passions of the minde doe likewise alter the body by a certaine hidden vertue and power, which hath his originall from some vehement imagination; as it often hapneth in any sudden astonishment, procured by the sight or hearing of some strange matter. In which case we must be sure to frame al the other *subsequent* motions (according to the originall power whereby they are moved) answerable to the *principal* passions expressed in our picture; that in so doing, we may shunne such absurdities as we daily finde in diverse pictures, concerning this point: whereas if this discretion be omitted, our pictures will rather seeme like dreames, or workes done at hap-hazard, then true and liuely representations of the history intended. But because the principal moving effectes are manie in number, I meane (for better illustration sake) to giue a taste of some examples, which (I hope) shall adde such light to the professours of this Arte, that thereby they shal be able to represent all the inferiour & subordinate passions in order, as they answere to the principal, which is first mooved by the obiect. As he which reporteth some strange accident to others, is chiefly mooved therewith himselfe, according to the nature of that which hee reporteth; then the hearers beeing more or lesse affected, together with him, performe the like effectes in their owne bodies, & so in the like. For the motions appeare diversly; in warlike persons feirce, in sorrowfull men sadde, in pittifull compassionate, in hasty folks ridiculous, and in merry fellowes cheereful and pleasant: as when one telleth some iest laughing, hee provoketh others to laughe. Howbeit a man is much more mooved by seeing, then by hearing: whence I holde it most convenient for that Painter, which would prooue a cunning *Motist*, to be curiouslie precise in diligent obserying of the aboue named rules. For who is

Obserue.

The eie preferred before the eare.

there amongst vs, which beholding an other suffering the tormentes of death, is not therewith much mooued, waxing heavie and sadde, as if himselfe also felt some part of the others panges? or seeing an other cutte his legge or arme, seemeth not also to feele a spice of the same paine, in that parte of his owne bodie, where hee sawe the other hurte?

And thus if we runne over all the other effectes of mans body, we shall finde in each of them, a kinde of hidden powre, and secret vertue, which by way of similitude induceth others to participate their affections, by way of *imitation*. Whence the Philosophers thinke it no strange matter, that the body and minde of one man, shoulde bee like affected with the minde of an other man; insomuch as the minde is farre more potent, forcible, and actiue then the vapours which ascende from the bodie: Neither is there any impedimente, why one mans bodie shoulde not bee as much subiect to the minde of an other, as to his body. Whence they say, that *one man worketh in another, only by his affection and habit*. And for this cause, are we warned to avoide the company of men of corrupt conversation: because their mindes doe infect those which are neere them, like a contagious and pestiferous aire: and on the contrary side, wee are exhorted to embrace the society of vertuous men, as a thing very profitable.

Evill company.

But to our purpose; I holde, that howsoeuer all the saide alterations may by similitude take place in all bodies; yet notwithstanding they haue much more efficacie in such, as agree in a naturall sympathy and conformity both of body and minde. Wherefore a stiffe and stubborne Saturnist will bee nothing so much mooved to pittie at some fearefull spectacle, as a milde and gentle Ioviallist: Nor an vndaunted Martialliste be like terrified with a wonder, as a timerous Luniste: or if hee chaunce to bee mooved, it is by expressing a kinde of incensing, like vnto that which is felte, when one seeth a thing of his owne nature. In like sorte, are all the other bodies mooved more or lesse, according to the similitude they haue one with an other: as also according to the time, age, and exercise. For a childe is affected one way; a youth an other; a man of ripe yeares a thirde; an olde man a fourth: and a doatarde a fifte; as daily experience will teach vs, in the accidents of the life. Wherefore the Painter must not overslippe the consideration of these thinges, in so much as they are the very spirite and life of the Arte. But ought rather to be daily conversant about the observation thereof, as of things of great subtilitie and no lesse difficultie: which may appeare by the small number of painters that haue prooved excellent therein. And for this cause, haue I positiuely affirmed (as you see) *that all those passions of the minde, whence these externall bodilie actions flow, doe so much the more or lesse discover themselues, by how much the more, or lesse affinitie the bodies haue, with any of the foure Complexions, arising from the foure Elementes.* Whereupon *Ptolemie*, the *Arabians*, *Hebrewes*, *Ægyptians*, and other ancientes, together with *Albertus Magnus*, and divers other late Philosophers, and Mathematicians, haue so curiouslie pried into the secretes of their

naturall

naturall agreements and disagreements: all who were of opinion, that *all these passions and affections proceede from the superior bodies by a certaine naturall instinct and inclination.* Wherefore although the knowledge hereof be lesse needeful for vs, who are sufficiently perswaded, that * *Sapiens dominabitur astris*, yet notwithstanding I will continue my proposed methode, declaring how the affections observed by these wise men, haue (in their conceit) their original from the *Celestial* bodies. For by this means, we shall be the better able, to iudge of every mans private nature, according to the Planet whereunto he is subiect; for the fore-specified reasons. For the more exact vnderstanding whereof, I meane to set them downe orderlie in the next chapter, beginning with the chiefe and vppermost, and calling them all by their proper names, taken from the *Indians*, *Orpheus*, and the other ancient Poets.

* A wise man overruleth the starres.

OF THE MOTIONS PROCVRED BY THE SEVEN PLANETS.

CHAP. VII.

AMONGST the seven governours of the worlde (which *Merc: Trismegistus* calleth Planets as *Saturne*, *Iupiter*, *Mars*, *Sol*, *Venus*, *Mercurie*, and *Luna*) the chiefe & principal is SATVRNE; which hath also received divers names of antiquity, as *heauen*, *Sith-bearer*, *the father of the Gods*, *patrone of Time*; And from his effects here below; *VVise*, *Intelligent*, *Ingenious*, *the seede of great profundity*, *the auctor of secret contemplation*, *the imprinter of waighty thoughtes in men*, *a destroyer and preserver*, *the subverter of power and might*, *the keeper of hidden thinges*, *and the auctor of finding and loosing*.

His names.

His influence and effectes.

His Influences are partly good, and partlie bad, according to the disposition of him that receiveth them, as *weeping, melancholy &c.* Hee causeth religious actions, as to bowe the knee, looke downe vppon the earth, pray; and such like motions of the brest and face, common to those which praie, or other austeere and *Satiricall* fellowes, with head declining, eies fixed on the earth, wasting himselfe with a furious silence, & examining his owne speech, with hanging lippes. Moreover hee causeth a Complexion of colour *betweene blacke and yeallowe*, meager, distorted, of an harde skinne, eminent veines, an hairie bodie, small eies, eie-browes ioyned together, a thin bearde, thicke lippes, with lookes cast downe, an heavie gate, enterfairing as hee goeth. Besides, hee makes a man subtile, wittie, a way-layer, and murtherer. Now according to this forme of body, and these motions, you may frame any bodie subiect vnto *Saturne*, that is of the temper and complexion answerable to the nature of *Saturne*. So that by that which hath bin saied concerning this Planet in particular, as also by that which shalbe spoken severallie of the rest, wee may gather one generall rule, as touching the arte of motions in our pictures, as well in respect of the quality of the humor, as of the motions themselues &c.

Complexion.

IVPITER. II.

His names:

The second Planet is *Iupiter*; so named of the *Latines*, as you woulde saie *iuvans pater, the father of beneficence* and *liberalitie*: Hee is otherwise called of the Poets, *magnanimous, the thunderer and lightner, invincible, altipotent, magnipotent, good-natured, fortunate, sweete, pleasant, the best wel-willer, honest, neate, of a good gate, honorable, the author of mirth and iudgement, wise, true, the reuealer of truth, the chiefe iudge, exceeding all the Planets in goodnesse, the bestower of riches and wisedome.*

Effects.

The dispositions and affections proceeding from this Planet are: *a merry and ingenuous countenance, actions of honor, shaking of handes*, after the maner of those which entertaine strangers, commending and speaking men faire, with cap and knee, lifting vp the head as those vse which pray.

Complexion.

Concerning the Complexion, Disposition, and Feature of the body, he makes a man of *a mixt sanguine*, betwixt white and red; of a delicate bodie, good stature, either balde or else high foreheaded: eies somewhat bigge, shorte nostrelles and vnequall, the checke-teeth somewhat bigge; a curled bearde, deceitfull and faire conditioned. All which correspondencies betwixt the qualities of the minde, and the constitution of the bodie, together with their exterior affections, if the Painter shall with iudgment consider and obserue, they will breede both delight in him, and estimation to his arte. Teaching him farthermore the true difference betweene an honest man and a varlet, one that is merrie, and a melancholy fellow, a man of his handes, and a coward; and so forth according to all those qualities naturallie proceeding from *Iupiter* &c.

MARS. III.

THe third Planet is *Mars*, and by the Poets is also called *Mauors*; *the God of warre, bloudy, armi-potent, ensifer, magnanimous, bould, inconquerable, full of generosity, of inuincible power, of impetuous presence, vnresistable, a subuerter of the strong and mighty, and a deposer of Kings*. He is the Lord of heate, burning, and power; the Planet of bloud, brawles, and violence; incensing contentious and bould spirites: and (in a word) broaching all disordered, inconsiderate and headdy actions. His gestures are terrible, cruell, fierce, angry, proude, hasty, and violent. He causeth men to be of a *red complexion*, a deepe yeallowe haire, round visagde, fiery eies, a cruell and fierce countenance, by reason of his intemperate heate; in so much that he is reputed hoat and drie in the highest degree, bearing sway ouer redde choler.

His names.

Effectes.

Complexion.

SOL. IIII.

THe fourth Planet is *Sol*, which hath diuers other appellations; as *Phœbus*, *Apollo*, *Titan*, *Pean*, *Horus*, *Osiris*, *Arci-tenent*, *fiery*, *golden*, *flammiger*, *radiant*, *igni-comus*, *auri-comus*, *the eie of the worlde*, *Lucifer*, *multi-fidus*, *omni-potent*, *the Prince of starres*, *the graund Seignior*. He is of good nature, fortunate, honest, neate, prudent, intelligent, wise, the gouernour, the bestower of life vpon all bodies indued with soule, obscuring the light of the other starres with his exceeding brightnesse, and yet imparting vnto them all that light they haue. Whence in respect of the night, he is called *Dionysius*, and of the day *Apollo*; as you would say *pellens malum*, i. the dispeller of euill. Wherefore the *Athenians* called him ἀλεξίκακον, &c.

His names.

He was named *Phœbus* by reason of his beauty; and *Vulcane* because of the violent heate he ingendereth in those bodies, ouer which he hath dominion, and *Sol* for the preheminence of his light; wherfore the *Assyrians* named him *Adad*, which signifieth *alone*; the *Hebrewes Shemesh*. The motions proceeding from him are couragious, honorable, maiestical, considerate and wise. The colour and hewe which hee giueth is *browniſh* betwixt yeallowe and blacke mixed with redde; causing those which are subiect to him to be of a lowe stature, yet of a comely personage, balde, curled, with yeallowish eies; touching the affections of their minde, sage, considerate, prudent, trusty, vainglorious, and magnanimous.

Effectes.

Complexion.

VENVS. V.

THe fift Planet is *Venus*; whose denominations are likewise diuers, expressed by variety of epithetes; as *Chiefe*, *milde*, *faire*, *bright*, *white*, *pleasant*, *powerfull*, *fruitfull*, *the mother of loue and beauty*, *the progenie of*

Her names.

ages, the first mother of man, she that first ioyned both sexes together in loue, the Queene of all ioye, frendly, mercifull, euer-bountifull to mankinde, embracing all thinges with her vertue, humbling the strong and lofty, and exalting the base and weake, and directing all thinges. They call her *Aphrodite* becausse she is found in euery mans sense and minde, and *Phosphoros*, or *Lucifer* when she appeareth before the sunne in the East, and *Hesperus* when she followeth the sunne. Her motions are pleasant and mirthfull, being giuen to sportes, dalliances, dauncing, and embracings: she makes the countenance amiable, pleasant, and merry; working a kinde of whitenesse in the body; by reason of her colde and moiste nature (resembling the water, which when it is congealed and frozen, looketh white) yet prettely mixed with redde; she causeth men to be proper of body, faire and round visaged, with blacke rowling eies, browne haire, of a louely disposition, gentle, bountifull, courteous, affable and gratious.

Effects.

Complexion.

MERCVRIE. VI.

His names:

*Alipes.

Mercurie is the sixt Planet; and of the ancient is called the sonne of *Iupiter*, the *Herauld* and *Prolocutor* of the gods: the Grecians call him ἑρμῆς, which signifieth shining, *serpentiger, caducifer, light-foote, eloquent, gainefull, wise, reasonable, strong, potent* as wel on the good as on the badde part; the *Notary* of the *Sonne, Iupiters herauld, hauing commerce with the supernall and infernall gods, male with the male, and female with the female, most fruitfull, an Hermaphrodite*; *Lucian* calleth him the *Vmpeere* of the gods, others *Hermes* or the *interpreter*, and the expounder of the mysteries of Nature. His motions are *inconstant, slippery, mutable, strong, liuely, prompt, and ready*. He causeth a Complexion neither very white, nor very blacke, a long visage, an high forhead, small eies, not altogether blacke, an euen nose and something long, thinne beard, long and slender fingers: the operations which he causeth in the minde are *witty, subtile, busie, sharpe, wary, and fruitfull.*

Effectes.

Complexion.

LVNA. VII.

Her names.

THe seuenth and last Planet is *Luna*; of the ancient called *Phœbe, Diana, Lucina, Proserpina, Hecate, menstrua, triformis, noctiluca, wandring, silent, double horned, safe, night walking, cornigera, Queene of heauen, the first of the Goddesses, Queene ouer mens mindes, Mistresse of all the elements, she to whom the starres haue relation, and the elements are in subiection, at whose becke the lightnings shine, and seedes spring, the mother of corne, sister of Phœbus, the transporter of light from one Planet to another; imparting her light to all the other starres, and restrayning their diuers courses, the Lady of raine and moisture, the bestower of riches,*

the

the nurse of mankinde, the ruler of all states, pittifull, mercifull, the preserver of men both by sea and land, mittigating the tempestes at sea, the subduer of carnall affections, Queene of the world, and vanquisher of hell. VVhose maiestie the birds of the aire, the beasts of the feildes, the serpentes in the rockes, & caues of the earth, and the fishes of the sea doe reverence, finally the enemy to theeues and murtherers.

Effectes. Complexion.

Her motions are mooueable, beneficent, childish, simple, oblivious, and curious. Shee makes a man of *a pale* Complexion, intermingled, with red, of a comely stature, round visage, & marked, blackish eies, bittle browes, tẽder, and soft flesh. The qualities of whose mind are sociability, facility, pensiueness, affectation of newes, no readie gift in discoursing.

And from hence springeth the whole variety of all the other motions, besides the aboue named of the elements, all which serue for tokens, & signes, whereby we may the better attaine to the knowledge of the natures of people, and their affections and passions, answerable to the vertue and influence of the Planets, which the ancient Mathematicians haue by long experience obserued: Neither did those excellent Motistes *Al. Magnus*, *Abbas Tritemius, and Rai: Lullius* consider them, to any other ende and purpose. Whosoever therfore, shalbe throughly possessed with these things, imprinting thẽ well in his mind, & proceeding according to their direction in his pictures, may assure himselfe that his workes will prooue not onely commendable, but even exceeding admirable; expressing in them saddnesse by *Saturne*, by *Iupiter* contentment, by *Mars* crueltie, by *Sol* magnanimitie, by *Mercury* quickneſſe of spirite, by *Venus* loue and wantonnesse, and by *Luna* humanitie and gentleneſſe: exemplifying moreover according to these obseruations, these and such like effects, vnited together in the Compoundes; all which the ancient Maisters, carefully obserued (as may appeare by their workes, which sufficientlie declare, that they both vnderstood these misteries, and tooke great paines in expressing them. Whence it is most apparent, that the knowledge of these thinges, cannot be attained vnto, by the meere practise of painting, but by the earnest studie of Philosophie, wherwith the ancient painters were sufficientlie furnished. And hence it is, that *Mi. Angelo* of late yeers, being verie skilfull in these matters, gaue to the Divels in his last iudgment in the *Vaticane*, not onelie the actions and gestures of Angels and nimble and actiue men, together with other earthlie ornaments, but also divers other lookes and countenances, most sutable to their wicked intents, as in his owne discretion hee thought fittest: whence we finde in *Charon*, and the other Divels severall countenances, though all of them dreadfull and malicious. In which point *Leonard Vincent*, and the other 5 mentioned in the second chapter of this booke (who were the verie light and direction of all the other good painters whome I therefore passe over because they are recorded in the * liues of the painters) were reputed little inferiour to *Mi. Angelo*.

Note.

* *Written by George Vasarius Aretinus.*

How

HOVV ALL THE MOTIONS MAY ACCIDENTALLIE BEFALL ANIE MAN, THOVGH DIVERSLIE.

CHAP. VIII.

HAVING hitherto discourſed of the motions ariſing from the *elements, the humors, and the celeſtiall bodies*, as alſo how they differ each from other, according to their ſeverall operations in men, and their various effects; It remaineth that I ſhould now ſpeake in particular of certaine principall properties of theſe motions; taking naturall examples (as my manner is) & applying them to the Planets, from whence this variety of effects and influences deſcendeth. Which particularity of motions if it ſhall be expreſſed, it will diſcover all ſortes of paſſions of the minde in each bodie. But becauſe each man is ſubiect to ſome one of the Planets, and therfore is more ſpeciallie inclined to ſome one affection, it will not bee amiſſe to ſhewe how vppon occaſion, anie affection whatſoever, may be ſtirred vp in a man of any condicion or conſtitution; the manifeſtation whereof riſeth wholly from the 5 ſenſes, as the inſtruments whereby the obiects be apprehended: as by the *eye* wee ſee that which is comely and vndecent: by the *eare* wee heare ſoundes pleaſant and vnpleaſant, as praiſe and diſpraiſe: by the *noſtrelles* wee ſmell ſweete and ſtinking, ſtronge and ſharpe ſavours: by the *taſte* wee diſcerne ſweete, ſharpe, vnſavorie, thicke, ſalte, ſtipticke, virulent, bitter, fat, ſtronge, vnpleaſante, and (as *Ariſtotle* ſaieth) harde and ſofte: finallie by the *feeling* wee touch colde and hotte, moiſt and drie, as alſo ſharpe, light, ſlipperie, heavy, harde, ſoft, groſſe, ſlender, and ſuch like qualities from whence all actions, whereunto anie kinde of bodie is ſubiect, are cauſed, though more abundantly and more apparantly in ſome, then in others. Whence we are given to vnderſtand, that as theſe qualities are diſtinct betweene themſelues, and are

The 5 ſenſes.

ſeverally

severallie applied to the Planets, so likewise the affections proceeding from them doe varie, accordinglie as the senses, apprehensions, and passions together with their obiects, vz. *Coulors, sounds, smells, tastes, and matters*, doe differ.

Now although there be but one particular instinct in each private man, which inclineth him to good or evill, wherevnto that free *governor* and *arbiter* of his affections most Naturallie leaneth, and from whence all his ordinarie actions proceede: notwithstanding, there is no impediment, why a man may not be affected diverslie, by anie of the exterior senses (the ordinarie instruments of all our operations) by framing in his minde, passions answerable to the obiect apprehended by his senses, and so cause such like actions to breake forth in him; as be repugnant to his particular instincte. The truth whereof wee reade in David King of the *Hebrewes*; who was lasciviouslie affected, when from the top of his Pallace he beheld *Bethsheba* bathing her selfe naked; and at the same instant was stirred vp vnto cruelte in commaunding *Vrias* to be slaine, although he were naturallie both a most continent and clement Prince. Againe, his sonne Salomon the wise, was subdued by his sense, and bewitched with the inticinges of concubines and *Idolaters*, thinges much abhorrent from the instinct of his nature. And thus in perusing of Histories, wee shall finde how divers most valiant Princes, haue vppon occasions prooved faint-harted, and bin stained with covetousnesse: manie pittifull men bin given to crueltie, religious men to revenge and malice; chast men to luxurie, stowte men to cowardize &c. Obserue. Note.

Observing moreover the alteration of mirth into sorrow, lamentation into laughter, covetousnesse into liberalitie; which I therefore omit, becawse wee daily see liuely examples, of people successiuely affected with sundrie vices; as rapines, griefe, loue, dishonestie, theft, murther, hatred, revenge, treacherie, tyrannie, insolencie, &c. and contrariwise with religion, mercie, loialtie, clemencie, liberalitie, honestie, victorious desire of honor, &c. As theeues being ashamed to lay themselues open before companie, for feare of being discovered, will make a fayre shewe of true men: and curtesans and light huswiues, in the presence of other graue matrones, will beare the countenance of verie honest women, concealing their habituall naughtines, for feare of the disgrace and punishment, which would otherwise ensue: and fellones to avoide the danger of the halter, will take vppon them the habite of honest and civile men. Note.

Hence then the Painter may learne how to expresse not onely the proper and naturall motions, but also the accidentall: wherein consisteth no small part of the difficulty of the Arte, namelie in representing diversities of affections and passions in one bodie: A thing much practized, by the ancient Painters (though with greate difficulty) who ever indevored to leaue no iotte of the *life* vnexpressed.

It is recorded that *Euphranor* gaue such a touch to the counterfeit of *Paris*, that therein the behoulder might at once collect, that hee was *Vmpire* of the three *Goddesses*, the *Courter of Helena*, and the *slaier* of *Achilles*: and of *Parhasius the Ephesian*, that he painted the Idole *of the Athenians*

thenians in such sorte, that hee seemed angry, vniust, inconstant, implacable, gentle, mercifull &c. Againe, wee reade howe *Theon* represented in *Orestes*, furie and griefe mixed together: and of an other who resembled in *Vlysses* a dissembling patience: as also of *Aristides* the *Thebane*, who (in the person of a wounded woman giving her childe sucke) expressed paine, and feare so liuely; that it was harde to saie, whether shee were more pained with the sense of her wounde, then afraide, least her childe lacking milke shoulde sucke bloude: who also is reported to haue beene the first that beganne to represent these perturbations of the minde, and was afterwardes followed of the other Painters, as a guide herein. It was mine owne chaunce, to lighte vppon a small earthen heade of *Christ* in his childe-hoode, made by *Leonarde Vincent* himselfe; wherein you might evidently perceiue the simplicity and innocencie of a childe, accompanied with vnderstanding, wisedome, and maiestie: and although it were the countenaunce of but a younge and tender childe, yet it seemed to shew foorth a kinde of sage antiquitie, much to be admired.

OF

OF THE MOTIONS OF MELANCHOLIE, FEAREFVLNESSE, MALICIOVSNESSE, COVETOVSNESSE, SLOWNESSE, ENVIE, BASHFVLNESSE, AND ANXIETIE.

CHAP. IX.

HAVING generally intreated of all the motions, vnto what kinde of bodies they do particularly appertaine, and howe they may accidentally befall all sortes of men; it remaineth that I touch each of them seueralⁱy, beginning with MELANCHOLIE: whose motions are *pensiue*, *sorrowfull*, and *heauie*: and are to be expressed in the picture of *Adam* and *Eue* immediatly vpon their fall, making them with declined countenances, and eies fixed on the earth, bowing the head, with one elbow resting vpon the knee, & the hand vnder the cheeke, sitting in some conuenient place, as vnder a shadowie tree, betweene the rockes, or in some caue; Where you may likewise place *Agar*, when going great with childe, and thrust out by *Abrahams* wife, shee betooke her selfe to a solitary place, where she fell into a most deepe fit of sorrowfull bewailing and lamentation, hanging the head, till the *Angell* came and comforted her. In like sort shall you represent *Dauid* after his adultery; *Peter* after his denial of his master, &c. which *Arioſto* hath in some measure shaddowed in *Sacripante Cant:* 1. where he saith:

He tarried in this muſe an howre and more,
VVith looke caſt downe, in ſad and heauy guiſe.

And againe *Cant:* 2.

His eies were ſwolne with teares, his minde oppreſſed
VVith bitter thoughts, which had his hart diſtreſſed.

TIMIDITIE.

THe actions of *Timiditie* are weake, fearefull, and hart-leſſe; as in the Apoſtles, when they forſooke *Chriſt* at his *apprehenſion:* and againe, in the ſhippe, when they ſaw *Peter* walke vpon the waues of the ſea; as alſo in *Peter* himſelfe, whē he denied his Maſter before the ſeruāts in the Pallace: and generally in all ſuch as ſtand in feare of any the like danger; as we reade of *Æneas* in *Virg:* amiddeſt his fearefull aduentures by ſea; of *Abſalom* flying from his father; of *Lot* and his children, forſaking the fiue Cities on fier. In all which would be expreſſed, fainte, ſuſpicious, and confuſed geſtures, voide of all vigour: And vnto one daſtard-like running away, you may fitly applye that which *Arioſto Cant:* 1. ſpeaketh of *Angelica*, ſaying:

Her fearefull lookes of te times ſhee backe doeth caſte,
Still doubting leaſt Rainaldo came behinde.

MALICE.

MAlice alwaies diſcouereth actions of craſte, and wicked intent, neuer giuing place vnto free motions, but rather to reſtrained, odious, & miſchieuous, wherin you ſhall finde little ſatisfaction or content, and euermore heauie lookes, doubtfull geſtures, and confuſed limmes. This may be truely reſembled in *Caiphas*, deſpightfully renting his clothes, and in the *Iewes*, and thoſe which accuſed *Chriſt* before Pilate: as alſo in the Phariſes, accuſing the adultereſſe before *Chriſt*, at what time they being pricked with the conſcience and remorſe of their owne ſinnes, ſlunke away out of his preſence, one by one: and likewiſe in them that draue him out of the Temple with ſtones: In the traitour *Iudas*, when he betraied him with a kiſſe. You may alſo figure it in the countenances of malicious and ſpightfull *Heretikes*, when they anſwere for themſelues, with malepert, malicious, and ſpightfull behauiour, in the Councels and ſuch like places, before the Inquiſitors and examiners; repreſenting them with hollowe eie-browes and eager lookes, diſcouering their venemous ſtomacke againſt the truth. In Proctours of the law and Notaries, whiles they maintaine a broken cauſe before the Iudges; and in Counſellours, when (for a double *fee*, they giue bad aduiſe, to the ouerthrow of their credulous client.

COVETOVSNESSE.

COVETOVSNESSE (being nothing els but a greedy deſire of enioying much, when men employ al their indeuours to become penny-fathers) hath reſtrained and catching actions, alwaies drawing in the hands and the armes:

armes: it causeth a man to pinch himselfe within his garments, as if he were benummed with colde; to bee pensiue, looke into other mens affaires, clitch his thumbe betweene his other fingers (which is a most infallible token of a *miser*) and the like, which may bee observed in this kinde of people, being perpetually obstinate, and odious amongst men. And these may bee expressed in *Crassus*, especially in his expedition against the *Parthians*, where he died. In *Polymnestor* King of *Thracia*, when he murthered *Polydore Priams* sonne, for his treasure. In *Tantalus*, at his banquet for the Gods, when hee set the limmes of his owne sonne *Pelops* before them, insteede of meate: In *Midas*, wishing that whatsoever hee touched might become golde: In *Aglaurus*, turned into a stone for disturbing *Mercuries loue &c*; who studied nothing, but to heape vppe wealth: it may farthermore be expressed in some measure in greate Princes, stained with the spotte thereof; as in *Vespatian*, and the Emperour *Galba*. Note.

TARDITIE.

TARDITIE makes a man slow and heavie in all his actions: whose proper gesture is to stande still, mooving the armes, and the rest of his body slowly, not much mooving, or spreading the legges, which when they are once fixed in a place, be not easily altered; as in men that forget themselues, porters, and clownes: The like appeareth sometimes in Philosophers, and great Sages, when they are in some profounde studie and contemplation: whom you may make stroking their beardes with a slowe hand: And after this manner shal you shew old folkes, but especially grosse and country people.

ENVIE.

ENVIE (being a most cruell vexation of the minde, for an other mans good) causeth a man to drawe backe all his limmes, plucke in, and as it were shaddowe his eie-liddes, grinde his teeth, wry his mouth, turne himselfe with a passionate kinde of lookes, as if he meant to prie into other mens actions, being ever talking of other men. This you may shaddowe in *Cain*, who perceiving that his brother *Abels* sacrifice was more acceptable to God then his owne, being moved with wrath and disdaine, slew him: and it wil be a very good action to paint him biting one of his fingers; which is a most evident token of an envious minde purposely set vpon revenge. The like shal you decipher in the Divels countenance when hee beguiled *Eve* in Paradise; and finally in al such as boyling with rancour, plot the ruine and subversion of other mens prosperitie. Note.

BASHFVLNESSE.

THE actions of *Bashfulneſſe* are voide of al grace and Courtlineſſe, being haſty and ſuddaine, following buſineſſes without any regarde of decorum; and is common to clownes, ſhepheardes, artificers, and the baſer ſorte of people, who haue no touch of ciuil behaviour, or Courtly carriage: it appeareth ſometimes in greate States, and mighty Princes: as we reade of *Cincinnatus*, *Lucius Dentatus*, and *Sertorius* amongſt the Romanes; of a certaine King of the Danes *Genſericus*, *Attalus*, *Tamberlane*, *Selim*, *Barbaroſſa*, and others amongſt the Barbarians, which becauſe they lived ſo lately, may eaſily be knowne of all.

ANXIETIE.

THE actions of *Anxietie* are importunate, troubleſome, waſpiſh, and angry; as to intreate, flatter, ſooth, earneſtly to ſollicite, and importune with diuerſe geſtures and behaviours, without al comely grace, or regarde of him, from whom ſuch a curteſie is expected, yet never ceaſing to craue, without any conſideration of the opportunity of time, or place. This is founde principally in Lazers, beggers, wary and cautelous men: and is an eſpeciall property of ſtiffe clownes, ſadde people &c.

SADNESSE.

SADNESSE (differing very little from Melancholy) cannot (in my iudgement) be better deſcribed, then as *Ariosto* doth it in *Angelica Cant. 3.* ſaying:

Heere ſhee remaining helpeleſſe and alone,
Amonge the fruitleſſe trees and ſenſleſſe rockes,
Standing her ſelfe all like a marble ſtone,
Saue that ſometimes ſhee tare her golden lockes,
At laſt her eies to teares, her tongue to mone
Shee doth reſolue, her faire white breſt ſhee knockes,
Blaming the God of heaven, and powre diuine,
That did the Fates vnto her fall incline.

And againe of *Iſabell* to her lover *Serbino Cant. 24.*

VVith watery eies, and hart ſurpriz'd with anguiſh
Ioyning her face to his, and her faire eies
To his, that like a withered Roſe did languiſh.

OF THE MOTIONS OF FORTITVDE, FIDELITIE, IVSTICE, DEVOTION, MAIESTIE, AND CONSTANCIE.

CHAP. X.

FORTITVDE of the minde (being a gifte moſt proper vnto *Abraham*, *Iacob*, *Ioſhua*, and *Moſes*) ingendereth motions of conſtancie, generoſitie, maieſtie and courage: in ſo much, that a man may perceiue whether the motions of volubilitie, quickneſſe, &c. be wel ſetled in ſuch a perſon, or no. Now bodily fortitude (although it ever accompanie that of the minde, being proper to *Achilles*, *Hector*, *Aiax*, *Hercules*, *Sampſon &c.*) performeth actions of ſtrength, puiſſance and valour, ſo that neither the pores are dilated, nor the limmes inlarged, as thoſe of weake and nimble fellowes are: whence we ſee ſtrong men to be well ſet, with a firme, ſure, and terrifying pace, ſeldome ſtreatching forth their armes into the aire, or hanging the heade.

FIDELITIE.

FIDELITIE fulfilleth ſincere, faire, and truſty actions, without the mixture of other motions, and is moſt commonly found in ſober, continent, and moderate men; whence it commeth to paſſe, that theſe men moſt commonly ſtand muſing, ſeldome opening their mouthes to ſpeake, they put not forth themſelues to vndertake all thinges indifferently, but only ſuch as agree with their diſpoſition, freely refuſing other matters, without diſſimulation: as we read of thoſe holy men of God *Noe* & *Abrahã* the firſt Patriarcks: of *Agria*, *Polynices*, *Dido*, *Sichæus*, *Hypermneſtra* with her new ſpouſe, amongſt the Gentiles; & of Romanes *M. Attilius*, *Brutus*, towards his coũtry,

and divers others, vnto whome you shall giue severall gestures, as the trust reposed in them, vppon sundrie occasions shall require; although none, or verie fewe of them can differ finallie.

IVSTICE.

IVSTICE being (as the *Platonickes* holde,) *a masculine* vertue, hath manlie, magnanimious, considerate, and moderate actions, inclining rather to severitie then to pleasure and delight, because a perfect iust man, ought not to make the least shewe of affabilitie and remisnesse: but rather a staied minde, wholly bent to the consideration of the present matter: for affabilitie carrieth with it a kinde of sugred adulation, from which ariseth either pittie or some other affection, swaying the minde awrie, and corrupting Iustice: whence the ancient *Ægyptians* were wont to represent an vpright Iudge without eares, thereby giving vs to vnderstand, that hee ought not to leane more to one parte, then to the other. Others haue painted him with 4 eares; warning vs thereby, that with two hee shoulde heare the reasons of one side, and with the other two those on the other side: But some late workemen haue more ingeniouslie prefigured Iustice with a *nose of waxe*; becaus it is ordinarilie so easilie drawne vnto either parte. So that from it there proceede no firme and sounde actions; but partiall, favorable, and fitting the humours and affections of others: and here I am of opinion that even at this day diverse good men doe no lesse shew forth the fruites of Iustice, then in former ages iust *Ezechias*, *Mardocheus* and others did, whome for brevitie sake, I refer to some more commodious place. Which vertue if it were ever perfectlie expressed in anie picture, then surelie it was in the countenance of *Christ* in the *Doomes-day* donne by *Peter Peruginus*, and *Gaudentius* in *Varallo*, but especially by *M. Angelo*. Howbeit, therein is deciphered both severitie and mildenesse together, which in him are ever to bee looked for in regarde of the *Elect* and *Reprobate*; the latter in respect of the *Elect*; and the former towardes the reprobate and desperate, who shall stande suspicious, mistrustfull, and trembling, ready to expect the sentence of *life or death, good or evill.*

Note.

DEVOTION.

DEVOTION hath divers sortes of actions, answerable to the sundrie kindes of praying. For wee reade howe *Virgil: Æn:* 2. bringeth in *Æthises* praying to *Iupiter*, at the burning of *Troye*, when hee sawe a flame inviron the head of his Nephewe *Ascanius*, and in the fourth booke where *Iarbas* complaineth to his father *Iupiter*, for suffering *Dido* to bee stolen awaie by *Æneas*; whereby wee may observe, that when they praied to the *heavenly Gods*, they stoode on their feete, lifting their handes vp to heaven; when to the *sea-gods*, with their handes towardes the Sea; as may

appeare

appeare by the fifth of *Æn:* in the person of *Cloanthus* praying for the conquest in his sea-fight: when to the *Infernall Gods*, they kneeled in some ditch made in the earth: and when they *intreated for peace*, they stretched forth the right hand vnarmed, as we reade in *Virg:* in diuers places of the last of his *Æn:* whom *Arioſto* hath well imitated *Can:* 18. in these verses.

(Moou'd with remorſe) he ſtretched out his hand
Naked, in ſhew of peace (as is the trade.)

Now besides these rites of the Gentiles, which belong to the vowes and sacrifices, which they performed to their Gods, Genij &c. we may obserue diuers rites and ceremonies vsed by the Prophets and Saints, in the time of their praying: As when God commoned with *Abraham*, inioyning him the obseruation of the *Circumciſion*, *Abraham* fell on his knees, with his face towards the earth: as also *Moyſes* did sometimes vpon mount *Sinai*; *Ezechias* prayed with his face towards the wall; *Elias* cast his head betweene his knees, with diuers other gestures which we maye reade of.

There are besides these, certaine proper actions of deuotion; as to stand with the face cast downe on the earth, as *Christ* did in the garden; and with the head declining on one shoulder, as many holy and religious men vse to doe; to looke vp to heaven with the armes spread abroade, and sometimes a crosse, after the manner of kinges; to kneele, lifting vp the handes to heaven: to plait the fingers within each other towardes the chinne, with an inclining countenance, to spread abroad the armes, with the head hanging downe, to lie groueling vpon the earth with the face downewardes and such like, as are vsed by all *Christians*, whensoever they humble themselues before God. Howbeit I hold this to be the most conuenient action, *that he which praieth cast his eies vp towardes heaven.*

There are moreover sundry other actions of deuotion in diuerse nations; as of the naked priests of *Meroe*, called *Gymnoſophiſtæ*; of the Priests named *Salij*, who accounted it a deuout thing to daunce armed in honour of *Mars*; of the *Corybantes*, who with the sound of *tabers* praied vnto *Cybele* the mother of the *Gods*, &c. The *Turkes* at this day, wrie and turne their shoulders when they pray to their *Mahomet:* and the *Turke* himselfe prostrateth himselfe vpon the earth, with his face downewardes, and other absurde and ridiculous gestures, which I passe ouer as not appertaining to our purpose. This then may be a generall rule: that *the motions of Deuotion bee quiet, peaceable, humble, ſtable, and more melancholy then merry*, which is proper to contrition, & bewailing our sinnes before God, where such actions are required, as are free from mirth, laughter, and lightnesse.

MAIESTIE.

THe gestures of *Maieſtie* are agreeable to those of honor, nobility, magnanimity, liberality, and excellency, all which vnited together, would be represented in the *Pope*, and the *Emperor*; but especially, as they sit on their thrones and tribunals; as also in *Kings* and other great personages, vnto whom the principall and chiefe places and degrees appertaine.

CONSTANCIE.

FINALLIE *Constancie* hath strong, sure, and firme actions, in whatsoeuer it vndertaketh. Wherefore the constant man is not swayed by an other mans will, but followeth his owne determinations; which property ought to be represented in his countenance. As in *Iob* who continued immoueable, against all the assaultes and temptations of Sathan, as the Scripture witnesseth; in S. *Steuen* when he was stoned; in S. *Katherine* the virgine, in presence of the bloudy *Emperour*, and the rest of those vndaunted *Virgines* and *Martyres*: all which are proposed vnto vs, as most singular examples of admirable constancie. Of which kinde we haue diuers other most pregnant exãples amongst the *Gentiles*: as *Anaxarchus*, who being armed with this vertue, was so hardy as to bite off his owne tongue, and spit it into the *Tyrant Nicocreons* face, in the midst of his tortures; thereby giuing him to vnderstand, that he scorned the vttermost of his most exquisite torments. The Roman *Mutius* who by error, slaying another in steede of King *Porsenna*, had so much courage, as voluntarily to thrust his owne hand, which committed the error, into that fier which was prouided for the sacrifice, suffering it there to burne for a good space. *Attilius Regulus*, who for the good of his country, suffered himselfe to be throwne out of Carthage, in a barrell stucke full of sharpe nailes: and *Aristides*, with many others, as well *Græcians* as *Romanes*; whome, as often as you shall haue occasion to paint, you must set foorth with actions of inconquerable constancie. For all other actions, excepting this, haue some kinde of resemblance with each other. Wherefore, the constant man alone, is to be delineated with his proper & peculiar actions. And to the end this vertue may be the onely wonder and amazement of History, it may be expressed in such wise, as we reade of certaine ancient men, who alwaies remained most obstinate and peremptory in their humors. Who (as *Plinie* writeth) were at open defiance with the world, by changing the vertue of constancie into rudenesse, currishly snarling at euery man, and vtterly abandoning ciuill conuersation: As we reade of *Crassus*, who was neuer seene to laugh, and was therefore called *Agelastos*. Of *Zoroastres*, who neuer wept.

Of the renowned *Socrates*, who neuer changed countenance; insomuch as by him you could not iudge of any inward passion. But aboue all the other Philosophers, of *Diogenes Cynicus*, who excelled herein so much, that all his schollers and followers had that name giuen them. Of *Pyrrho*, *Heraclitus*, and *Timon*: all which swarued very much from the common and ordinary currant of other men, by the excessiuenesse of this constancie; or rather plaine pertinacie.

OF AVDACITIE, STRENGTH, FIERCENESSE, HORROR, FVRY, ANGER, CRVELTY, VIOLENCE, RAVING, ROVGHNES, OBSTINACY, TERRIBLENES, DISDAINE, IMPIETIE, INIVRIE, HATRED, PRIDE, VANITIE, AND ADVENTVRING.

CHAP. XI.

THE actions of AVDACITIE, are rash, presumptuous, arrogant, and stubbourne; as not regarding others, and desiring to bee feared of all men; scorning all men with a fearefull countenance, and gestures full of threatning and insolencie: which must bee expressed in the *Giantes* against *Iupiter*; in *Nimrod* founder of the *Babylonian tower*; and in *Goliath* slaine by *David*.

STRENGTH.

STRENGTH hath lustie, stowte, and sturdie actions: as to looke bigge, and raise himselfe stowtelie vppon his legges, alwaies composing his bodie with a good carriage; not flagging and dilating his limmes as weake and werish bodies doe, but contrariwise raising them vpwards, yet not mainelie forced, but with a kinde of free gravitie, and seldome mooved but to good purpose, and when hee is mooved, to seeme fearefull to the beholders. And for this cause was *Antæus* the ancient King termed the son of the *Earth* in regard of the lustie and stronge motions of his limbs, as also *Typhœus* the Giante; for feare of whome the Poets fabled, that the Gods were turned into divers shapes: As also *Hercules* the Thebane,

Milo

Milo the Crotonian, and *Lysimachus* one of *Alexanders* captaines that slewe a Lyon.

ARROGANCIE.

ARROGANCIE hath some resemblance to the other motions, beeing proude, terrible, wilde, saucie, cruel and fierce; which *Ariosto* hath verie well expressed in *Rodomonte Cant.* 46. saying:

Never alighting, or so much as rising,
For reverence sake, to bowe his head or knee,
Hee bare the countenance of a man despising,
Both Charles, and all the Peeres of high degree.

And in other places in the same *Rodomont*, as also in *Mandricardo*; who ought ever to bee expressed with their handes readie to mischiefe others, drawing themselues backewards with a frowning browe, voide of al mirth; insomuch that everie bodie seemeth to stande in feare of them, not daring to looke vppon them, who still looke awrie, never turning their eie but verie slowelie, extending their nostrelles, and gaping as if their whole delight were set vppon doing wronge, by quarrelling, threatning and mis-using men, with the roughest and bittrest actions of the bodie that can bee devised.

HORROVR.

HORROVR hath frightfull actions and full of terror; causing a man to tremble, flie awaie, feare, pante, looke pale, and colourlesse in the face; as in *Thisbe* when shee founde the Lyon at the well; and in that armed servant at the onelie sight of *Marius*, whome hee was sent to kill in his chamber; and generallie, in all who are suddainelie terrified with the vnexpected apparition of fearefull and dreadfull thinges.

FVRIE.

FVRIE sheweth actions of follie and distraction; as in such as fal into offensiue actions, without anie regarde, shewing great vehemency in all their affections, by gaping & wrying their mouthes, seeming to crie out, bewaile, howle, & lament, tearing, & renting their lims & garmẽts, expressing a spice of furie, as if they were perpetuallie besides themselues. Examples whereof wee haue in *Althæa* kindling the firebrand of her sonne *Meleager*; in *Athamas* killing his owne sonnes, and putting awaie his wife: *Heliodorus* in his *Æthiop.* historie mentioning this furie in faire *Cariclia* partly for the absence of her *Theagenes*, and partly for the marriage of *Cnemon* & *Nausiclia*, bringeth her in like a mad & furious woman, casting her selfe vpon her bed, plucking her haire & tearing her selfe, rẽting her apparrel, & saying: *cõe let vs do sacrifice to the divel*, with such like speeches, most aptly applied vnto

to her paſſion cõplaining & lamenting in her cloſe chamber, ſo that with her teares ſhee did wette the whole bed, and finallie after longe outcries, ſhreechings, and other furious actions (as if ſhee preſently imbraced her *Theagines*, ſhee clippeth the bedde with her armes, lying proſtrate with her face downewards, calling vppon her welbeloveds name with manie deepe and hartie ſighes.

ANGER.

ANGER (being nothing elſe but a vehement inflammatiõ of the minde) hath raging, violente, and cholericke motions; as appeareth in angrie folkes, who are ſwollen about the face, having fierie eies, burning like a coale. The motions of all their members are luſtie and verie quicke, by reaſon of the violence of choler; as in *Moſes*, when by occaſion of worſhipping the calfe, he brake the tables of the *Lawe*, which hee receaved of God vppon mount *Sinay*; in *Alexander* when hee ſlewe *Calliſthenes* and other of his friendes; ſo that everie man ſought to avoide his preſence, when hee was in that fit; for it was ſo forcible in him, that it is reported of him, that hee did once in India caſt forth ſparkes of fire from his bodie; in *Tydeus* who dying (as *Petrarch* writeth moſt elegantlie vppon this paſſion) bit the head of *Menalippus* with his teeth; in the Romane *Sylla*, whome *Petrarch* alſo mẽtioneth in the ſame place; & in *Valentiniã Hungar: Emperor* of Rome as alſo in *Noah* when hee heard of the fact of his ſonne *Cham*, who had derided him whilſt hee lay naked by the waie, wherefore he alſo curſed him.

CRVELTIE.

CRVELTIE hath eger, hurtfull, importunate, and bitter actions; as purpoſelie to offend others, to take pleaſure in other mens harmes, to feede it ſelfe with bloudſhed and death: and hence it is that you ſhall never finde gratious mildneſſe in their countenances: As wee reade of *Abimelech*, who ſlewe his 70. brethren; of *Zimri*, who to obtaine the kingdome killed his King *Elah*; of *Zenacheribs* ſonnes, who ſlewe their father before the altar; of the cruell king of Babylon, who cauſed the ſonnes of *Zedechias* to bee murthered before his face, and afterwardes putting out his eies, threwe him into priſon. Of *Mithridates* King of *Pontus*, who vpon the receipt of one letter, cauſed 80000 *Romanes* to be put to the ſword. Of the King of *Troy* who * ripped vp his wife, to ſee where her children laie; of *Archelaus* King of *Macedonia*, who killed his ſonne, vnckle and brother, without anie occaſion; of *Phalaris* the *Agrigentine* Tyrante, who by extreame crueltie propoſed a rewarde, vnto anie man that coulde invent a newe kinde of torture for men; and of others moſt famous for crueltie; as *Cyrus*, *Creon*, *Dionyſius*, *Herode*, *Sylla*, *Medea*, *Scyron*, *Procruſtes*, *Mezentius*, *Attyla*, *Barbaroſſa*, *Selim*, the *Turke*, *Tamberlane* the *Tartarian*, and moſt of the Iewes who crucified our Saviour: wherein you may

The like is reported of Nero.

may obserue the prison, the buffetting, spurning, crowning of him with thornes, the scorning, the cruciating, and out-rages of the cordes, and bandes, spitting, whipping, carrying the crosse, pearcing of his hands and feete, his lifting vp on the crosse, the repulse of *Mary*, his drinking of gall, opening of his side with the speare, &c. which wee reade in *the Passion*. In whom a man of meane capacitie may imagine, that all the vilanies were performed which those vngratious and furious people could devise.

VIOLENCE.

VIOLENCE differing not much from furie, suddainely looseth the raines to al the other motions, without regarde or discretion; as the manner of violente people is, who care for nothing, but to obtaine their purpose; a general example whereof are, the *French-men*, who with a certaine loftie action despising, and vehemently threatning with out-cries, leaue no mischiefe vnattempted whiles they are in that furie.

RAGE.

Note. RAGE (as one saieth) is a *Dutch* passion; and is betweene anger and furie: it maketh men grinne, grinde their teeth, fome at the mouth, close their hands, looke vpwardes and side-long dreadfully, throwing away whatsoever they haue in their hands, as *Moses did* the *tables*; or else contrariwise to clitch fast, and rather to indure any torture, yea sometimes death it selfe, then to let it goe. As we reade of *Cynegirus* the Grecian captaine, who having pursued the Persians vnto their shippes, he caught holde of one of them with his right hand, which being cut of by the Persians, hee tooke hold with the other, and that being cut off againe, he helde it so long with his teeth, vntil the *Athenians* came and tooke it. Moreover *Rage* causeth other actions; as very wel noteth *Ariosto Cant.* 43. in the person of *Fiordeliege* at the newes of *Britomarts* death, saying:

Her tender cheekes, and her faire hayre shee tare,
Oft calling on his loued name in vaine,
Whose losse had bred in her such wofull care,
Shreeching and crying out with griefe and paine;
Like those with Divels that possessed are,
Or as the Menades, with sonnde of horne,
In furious manner all about were borne.

Which passion he prosecuteth in many verses in the same Cant. till turning againe at the last hee saith:

With this, againe so great her furie grew,
Shee made vpon her selfe a fresh assault,
And her faire hayre shee rent and tare a new,
As if her fayre hayre had beene in the faulte,
Even from her tender cheekes the blood shee drewe,
Still dewing them with watery teares and salte:

ROVGH-

ROVGHNESSE.

ROVGHNESSE exerciseth rough, harde, and cruell actions, in which nobility, pitty, mildnesse or loue are neuer found; wherfore it makes a man draw in his eie-lids, moue slowly, and without any grace, draw his mouth aside when he speaketh, looke disguisedly ouer the shoulder vpon him whõe he beholdeth, & so makes him peruerse & obstinate to heare any counsell; such are the *Tartarians*, and *Scythians*; and such were the *Gothes*, *Vandales*, and those barbarous nations, which oppugned and ruinated *Italy*, and halfe the world; being voide of pittie, or respect of humane or diuine affaires; next vnto them the olde *Lumbardes* comming foorth of the deserts of *Scythia*, rude men, bare-legged, fierce, without military arte, without furniture of warre, or horses, of sauage behauiour, with warlike countenances, dreadfull &c. as they write of *Tamberlane* that cruell *Tartarian*; of the *Lestrigones* whome *Ariosto* describeth, and of *Polyphemus*.

TERRIBLENESSE.

TERRIBLENESSE hath direfull, haynous, horrible, and harde motions, but with a kinde of Magnanimitie, as we reade in the Histories of the ancient Romans, of *Brutus*, *Torquatus*, *Marius*, *Mithridates*, *Sylla*, and *Cato*; as also of *Caligula*; who studying how he might becõe terrible to the people, he viewed himselfe in a glasse, to marke what conntenance he might choose that would seeme most terrible; wherefore he drewe in his eye-browes, looked sharpe, put out his lippes, euer turning his head sidelong, and so became a most terrible and intollerable tyrant. Nowe this terribleneſſe will seeme the greater, when those which stande by this terrible fellowe appeare fearefull and trembling, least they should commit any thing, which might offende or displease him. Wherefore in a History we must euer be carefull, to make some one passion exceede, in comparison of his contrary: because it will haue more force according to the subiect represented. Note.

OBSTINACIE.

OBSTINACIE hath stubborne, hasty, harde, implacable, and immutable actions; and will rather indure any paine then become obedient, raging like a Beare, or a Lyon; as *Pharao* King of Ægypt, who indured so many scourges, and plagues by the hand of *Moses*, which he might haue avoided, by letting the children of Israel go. Besides it makes a man relie vpon himselfe, not caring for any thing saue that hee imagineth; it makes him to folde the armes, pressing them towardes his breast, to cast Note.

his eies downewards vpon the earth oftener then vpwards, to ſtand alwaies leaning, as with his backe againſt a wall, or with his arme or elbow againſt a ſeate or ſome ſuch matter, with his legges a croſſe, or drawne inwardes, with either one foote, or one knee vpon the other &c.

DISDAINE.

DISDAINE cauſeth a man to ſhake his head a little, to ſtare fiercely, and to open his mouth with a kinde of ſcorneful ſmile, cauſing him to liſte vppe his arme, a little opening his hand and wreſting it about, holding vppe his noſe, as if he ſmelt ſomething amiſſe; and ſuch like actions, which wee ſee daily, but eſpecially in the *Dutch-men*, by reaſon of the ſuſpicion they properly haue for every trifle, wherein they thinke they are ſcorned. Which vice is alſo common to the *Spaniarde*; who will ſuddainely enter into diſdaine, when thinges croſſe his humour: ſo that hee can hardly endure it, if himſelfe and his matters, bee not in that requeſt hee deſires; whence hee is moſt commonly deteſted of al Nations, for his naturall odious deſire of ſoveraignty over others.

Note.

IMPIETY.

IMPIETY hath inhumane, cruell, and fierce actions, quite contrary vnto gentleneſſe, humanity, and diſcretion, which were much noted in *Cambyſes*, and *Cyrus* nephew to *Aſtyages* king of the Medes, and in divers others who delighted in bloud, ſlaughter &c.

INIVRIE.

INIVRIE hath vniuſt, offenſiue, calumnious, and reprocheful actions; cauſing a man to inſulte with a kinde of violence, and looking fiercely vppon him whom he iniurieth, threatning, and ſcorning him; as the wicked *Iewes* did *Chriſt*,; and the Gentiles the holy Martyrs. The *French man* is, for the moſt part, reprochefull (as we ſee daily) ſo that if you would repreſent ſuch a motion aptly, you may put him in the natural action he vſeth in his affaires, being ſtoute, a deſpiſer and threatner. Such a one was that famous *Gracchus Sempronius* amongſt the Romans.

HATRED.

HATRED (which is an inveterate anger through ſorrow and griefe) performeth grievous, offenſiue, & troubleſome actions towards him we hate: As we read of *Iſmael* towards *Iſaacke*: *Eſaw* towards *Iacob*:

Saul

Saul towardes *David*: *Iosephs* brethren towardes him &c. Amongst the Gentiles of *Hamilcar Barchinus*, and his sonne *Hanniball* towardes the Romanes; *Sylla* against *Marius*, *Cato* against *Cæsar*; and *Octavius* against *Mar. Antonius*. All which (beeing provoked vpon diverse occasions) maintained capital and immortall hatred. There are also other actions of hatred, as in men of civile and good education towardes rude, indiscreete, and vncivil men, towardes whom a man is often cõpelled to vse such actions for the beating downe of their insolencie; with spurnings, shoulderings and repulses.

PRIDE.

PRIDE is taken in the *better*, and in the *worse* sense. In the *better*: and then it is such a lofty carriage, as a mans estate requireth; the motions whereof are noble and principall; as in them who mooved by an ardent desire of greatnesse and honour, aspire vnto high and loftie matters: And those noble mindes which shal with iudgement and discretion make vse hereof, shal vndoubtedly obtaine much credite in al their affaires. *Pride* in the *worse* (but more proper and more vsual part) hath imperious, arrogant, and insolent motions, causing the limmes to swell, and carrying the heade aloft, but with no steddinesse and gravitie: finally, ever shewing a scorneful and contemptuous behaviour towardes other mens advise; as we reade of *Roboàm Salomons* sonne, who because he despised the counsel of the ancient he was deprived of his kingdome; of *Nabuchadonosor*, *Enceladus*, *Briareus*, and diverse other Gyantes in *Flegra* in their fightes against *Iupiter* and the Gods.

VANITIE.

VANITIE vseth frivolous actions to no purpose, accompanied with a certaine contentment, so that such as are affected therewith, haue a greater delight, then any setled determination: wherefore they are lighte, vnapte, easilie moved to laughter, and given to mocke at whatsoever they see: which is plainely seene in certaine Gallantes, and vaine-glorious fellowes, who perswade themselues, that they shal not be admired, excepte they shew some fooliish, insolent, absurde and vaine action. Wherefore their manner is ever to be gallant, to crake, sing, wrastle, beate, strike, and bragge, as may be observed in diverse of base condition.

We reade that *Xerxes* King of *Persia* and his father were most vaine men, in so much that he himselfe sent to digge downe hils, and make passages through mountaines, to ioine seas together, to make a bridge betweene *Sestos* and *Abydos* cities farre of from each other; and of the Romane *Caius* in devising impossible plottes.

ADVENTVRING.

ADventvring finally hath couragious, bolde, fierce, and crabbed actions; wherefore they are vigilant, free and looſe; voide of feare, and ſlouthfulneſſe. This we may expreſſe in *Abraham*, when hee ſet vpon the fiue Kings by night, which had taken *Lot* and his family priſoners: In *Moſes* ſlaying the *Ægyptian*, and burying him in the ſande. In *David* whilſt he was a ſhepheard, overturning the greate *Philiſtine* with his ſling, and cutting of his head with his ſworde; In *Sampſon* who with the iawbone of an aſſe ſlewe a thouſande armed men; Moreover, you may expreſſe it in thoſe foure worthy examples of true adventuring; as in *Ehud* the iudge; *Iaell* the woman; *Iudith* the widdow, and *Gedeon*: the firſt whereof ſlew *Eglon* King of the *Moabites*; the ſecond killed *Siſera*, driving a naile into his temples with a hammer; the thirde going from the citie into the middeſt of the enemies campe, cut of *Oloſernes* heade, carrying it away with her; and the laſt with many ſouldiers diſcomfited the *Midianites* killing *Oreb*, and *Zeb* their Kinges with good ſucceſſe, and bolde courage; beſides diverſe others which I might heere adde, if it were neceſſarie.

OF

OF HONOVR, COMMAVNDEMENT, NOBILITY, MAGNANIMITY, LIBERALITY, EXCELLENCY, BOVNTIE, DISCRETION, MIRTH, AND PITTY.

CHAP. XII.

THe gestures of HONOVR are to giue, and receiue; to sit or stande in some principall or eminent place for the purpose: as a throne, chaire of state, pulpit &c. where hee may bee admired. Besides, they make the man so placed to rest himselfe without moving, (except vpon iust occasion;) to carry his body vpright, with his face more vpwardes then downewardes, not suffering him to put one knee vpon the other; or to crosse his legs, to hold his hands behinde him, or stande picking his eares &c. as *Ioan: de Casa* in his *Galatea* obserueth: but rather to beare the partes of his body a farre of, one from the other, as the feete and knees, stretching forth his right hand with a kinde of magnificencie, with his hands at liberty, nothing restrained, as those doe which put one within another, clasping the fingers, or crossing the armes; which are all base actions, and therefore to be avoided of all honorable personages, who desire to beare a gracious and wel-pleasing countenance, adorned with *decorum* and maiestie, whensoever their state requireth it; as *Popes*, *Emperours*, and such like States.

COMMAVNDEMENT.

COMMAVNDEMENT hath diverse gestures, suting the qualitie of the thinge imposed or commaunded; as in *Nero*, when hee gaue commaundement for the burning of *Rome*; or when hee put *Peter* and *Paule* to death, turning his severe face and eies tovvardes them, vnto

whome he gaue the charge. The moſt expreſſe and vſual manner of commaunding, is to clitch the hande, holding out the forefinger of the righte hande towardes him that is commanded, and this is the moſt ordinarie maner that ſterne and Maieſticall Princes vſe in commanding. Hence we muſt conſider the diſtinction of commandements, according to the diverſitie of the things commanded. So that he which commaundeth pleaſant thinges muſt bee repreſented with a merrie countenance, and pleaſant and affable geſtures: as in *Heliogabalus* when hee commanded the tables and feaſtes to be prepared for the curteſans of Rome, willing thē to be rewarded publikelie, and calling them his fellowe ſouldiers: in like manner when you make gluttons ſitting at the table; as *Albinus* of France, *Vitellius* the Roman, *Lucullus &c.* On the other ſide when one giveth commandement of ſadde matters, he is ſadde and melancholie; with actions voide of bouldneſſe, as you muſt repreſent olde *Iacob* in the time of dearth, commanding his ſonns to goe downe into Ægypt to provide corne; and *Abraham* in far more dolefull plight when he commanded his little ſon *Iſaac* to aſcend vpon the altar that he might ſacrifice him to God. But in God full of maieſtie, when hee commanded our firſt parent *Adam* not to taſt of the forbidden fruite of the tree of Life. Severe and terrible in *Moſes*, when he commanded the childrē of Iſraell to deſtroie the goulden calfe, and the ſonnes of *Levi* to make that cruell ſlaughter which they did vppon the people; Merciſull in Chriſt, when he commanded ſo manie thouſand people, to be fed with 5 loaues and 2 fiſhes: and moſt humble when hee commanded his Apoſtles that hee might waſh their feete, and wipe them when he had donne. And ſo in all others wee ought diligentlie to obſerue who commandeth, who is commanded, and vnto what ende, and ſo accordinglie to giue the dewe, fit, and proper actions: for it can never doe well that the one ſhould command after one ſorte, and the other obey after another.

NOBILITIE.

NOBILITIE exerciſeth gentle and curteous actions, alwaies accompanied with a certaine loftines and dignitie, ſo that they appeare delightfull and honorable; but with a reſpect, greatneſſe, and ſeveritie, wherewith a Noble man is alwaies expreſſed. Wherefore he muſt never be ſeene mooving his lims with anie geſticulation, but vppon good occaſion; in a worde, let him imitate all thoſe geſtures which wee attributed vnto honour.

MAGNANIMITIE.

MAGNANIMITIE (which is nothing elſe but a greatnes of the minde) hath boulde: readie, and ſtowte actions, accompanied with nobility, ſtate, and maieſtie. Beſides, it maketh the countenance vigilant and magnificent

nificent, so that at one instant it breedeth feare, reuerence and loue in the beholder, so disposing the handes, that they be euer busied in worthy, noble, and heroicall actions, banishing all base and seruile gestures. But who so desireth perfectly to learne all their other gestures, let him reade of *Alexander* the great, *Pompey* the Roman, *Iulius Cæsar*, *Hannibal* the *Carthaginian*, *Charles* of Loraine, *Matheus Viconte*, and *Iames Trivultius*; therefore named *great*, because they were magnanimous and inconquerable.

LIBERALITIE.

LIBERALITIE (being altogether contrary to couetousnesse) hath a merry and cherefull lookes, worthy and watchfull actions, nothing restrained, free handes and alwaies ready to giue, gratiously bestowing part of that it enioyeth vpon others.

EXCELLENCIE.

EXCELLENCIE hath somewhat graue and considerate actions, as bowing, reaching foorth, lifting vp the arme and the legge, turning the face and the body vpon some worthy and important occasion; and sometimes moouing both the head & the body together, in such wise, that whatsoeuer it doth, seemes to fit with due consideration.

BOVNTIE.

BOVNTIE hath cheerefull, pleasant, gentle, and gratious actions, causing a man to turne his face towardes him with whom he talketh (be he neuer so vile and contemptible) without disdaine, prouoking him rather to abase then exalt himselfe; so that his armes, legges and handes, together with the rest of the whole body, are not mooued with any violence, or force; but with a sweetenesse and delight to him, whom he regardeth. It is also expressed with the armes open, with the elbowe on the flanke, with handes helde vp, with the palmes forwardes, with the body and the heade somewhat inclining, and leaning more to one side, then to the other; so that the limmes may seeme to represent the quality of his milde speech.

DISCRETION.

DISCRETION (being properly, a modesty in thinges) hath sweete, staied, and wise actions, fitting such as discerne betweene good and badde, true and false; wherefore they doe not condiscend vnto particular mens humors, but doe moderate and temper them: So that they

are seuere, and stiffe, against the insolent, and such as refuse to satisfie that they owe; and contrariwise are placable, and gentle, to good, iust, and reasonable men. Wherefore Discretion makes men threaten, and chide one an other; all which motions with their lookes, are to be ordered, as occasion shall require; as in Princes and Iudges, vnto whom the handling of priuate mens causes is committed.

MIRTH.

MIRTH causeth vs to clappe our handes and laugh, in such sort as *Achilles Statius* fayneth in *Clinias*, whiles *Clitofon* asking counsell of him, was inflamed with the loue he bare towardes *Leucippe*. Besides, it maketh a man looke sweetely, with a kinde of action free from musing, as being not able to hold still his feete, or settle his hand at his girdle; but being in continuall motion, turning his face suddenly vpon him with whom he talketh, and consequently vpwardes and sidelong, alwaies laughing, with a contentment.

And thus shall you expresse it with variety, in the people of Israell, when they came out of the bondage of Ægypt. You may also make Mirth holding the handes open, yet not turned downewardes (for that signifieth sadnesse;) but staying the elbowes in their proper place, lifting them vp to heauen, in what sorte soeuer you represent a pleasant man, either kneeling, sitting, standing, turning, or in any other action whatsoeuer. As whether it be an Emperour with a Lorde, a Father with his Sonne, an Husband with his Wife, one friende with an other, or a Louer with his Mistresse embracing and kissing each other, you shall see them euer opening their handes, and countenances as I haue noted. Wherefore, when you
Note. would expresse this affection of ioy in the virgine *Mary* at the salutation, you must drawe her in this sort, with her handes open, her eies cast downe vpon the earth, in token of humility, and her Complexion mixed with redde, a colour proper vnto all that are merry.

Likewise when she was deliuered of Christ, and when the three *VVise men* came to worshippe him; where she must be shewed full of ioy, admiring her sonne as the cause of her so great mirth, and with an action of Maiesty in the *VVise-men*, who kneeling, behelde the greatnesse of the childe betweene them, whom they worshipped, being mooued with such reuerence, that they durst not so much as to touch his feete with their handes; expressing in the standers by, an earnest admiration, of the adoration of the *VVise-men*: which thing is very well done by *Gaudentius* in S. *Mary de pace in Milane*.

After the same manner shall you painte the Virgine *Mary*, when shee founde her sonne in the *Temple* disputing with the Doctours; as he sitteth in heauen betweene the Patriarckes and Prophettes; and when the holie Ghost descended from heaven vpon him, and vpon the Apostles

assem-

assembled together; who ought also to bee represented full of ioy and admiration though with diverse actions &c.

PITTY.

PITTY causeth weeping and hollowe eies; bringing the bodie by a certaine imitation, vnto the same passions wherewith it is affected. So that the mercifull man conceaueth the same passions which the poore & grieved doe. It provokes a man to giue, succour, and helpe with all humility without any pride or loftinesse: as wee may reade of *Agesilaus*, *Antoninus* the *Emperour* surnamed *Pius*, *Lewis* King of *France*, *Ioseph* towardes his brethren in *Ægypt*, the Prophet *Elizeus* when hee raised the childe, *Iob*, olde *Toby* when hee buried the dead, *Abraham* who gaue himselfe wholie to entertaining of straingers, and of *Agar* seeing her childe in extremitie for lacke of water &c. But the example of Christ, in the redemption of mankinde may serue for all: though it appeare also in *Mary*, *Iohn*, and our *Ladie* towardes him. And this in generall may suffice for the rules of these motions, the particulars may easilie bee drawne from the obseruation of the *Life*.

OF VEHEMENT DESIRE, GRACE, BEAWTIE, COMLINES, GENTILITY, CVRTESIE, FLATTERING, ENTICING, ADVLATION, Affection, Embracing, Kissing, Wantonnesse, *Dishonestie*, *Feasting*, *Pompe*, Singing, Dauncing, Games, Cheerefullnesse, *Quietnesse*, *Delight*, Sollace, and sweetenesse.

CHAP. XIII.

VEHEMENT *desire*, (which is an ardent longing for the thing loved) hath actions of wonder, astonishment and contemplation, in regarde of the thinge seene; as in a vaine man admiring himselfe, with a 1000. skippinges, bowinges, motions and other trickes; or in some Gallant courting his Mistres, and standing after a thousand fashions, with as manie apish gestures, prying into, and beholding all her partes, vntill the standers by espying him, laugh him to scorne: or generallie of anie person who (according to the delight hee taketh in anie thing hee doth,) reacheth out his head, as Painters vse when they revewe, and with delight looke vpon, the picture they haue newlie made.

GRACE.

GRACE makes a man grant all sutes that are made vnto him with fauorable and delightful gestures. Besides, it makes a man receaue giftes cheerfullie, giue rewardes willingely, bestowe withe a maiesty, requite with bounty, and obtaine all sutes with fortunate successe. In a word, a Gratious man cannot be better represented then in the company of *Venus*, from whome the *Graces* haue their name. Moreover it makes a man

a man accuſtomablely delight in entertaininge of ſtrangers. Finally, all the beſt and moſt kinde actions, may bee called *gratious*, as the contrary *vnlouelie*.

BEAVVTY.

BEAVVTY hath gentle, gratious, and faire actions, and cannot bee without faireneſſe of bodie, and grace in actions; wherefore, ſuch actions are ſeene onelie in moſt abſolute faire bodyes, whence they are alſo called beawtifull; that is, compleat both in *forme* and *motion*: So that it hath verie manie forcible actions, for the obtayning of that it deſireth; but eſpeciallie by intreatie, as in *Heſter*; by flattering, as in *Thamar*; and by commaundement, as in *Venus* to *Mars*, where hee ſaieth.

T'is onely thou that can'ſt diſ-arme this hande.

COMELINESSE.

COMELINESSE hath ſweete and prompt actions, mixed with grace, and therefore required in all thinges, as breeding admiration, which is the proper ornament of thinges, and cauſeth goodlie yonge men, and beawtifull Virgines to ſeeme much more beawtifull and comelie, then otherwiſe they would, either in regarde of their proper proportion, or other naturall complements ſubiect to the eie. Wherefore theſe motions of comlineſſe can hardlie ſhewe forth themſelues, in a deformed and diſproportioned bodie.

GENTILITIE.

GENTILITIE hath gratious, courteous, heroicall, and vertuous actions. VVhence *Boccace* ſayeth that Vertue did firſt breede *Gentilitie*; and therefore it cannot take place in a baſe harte, though hee bee Noble, rich, and mightie by byrth. Adding moreover, *that all thinges may bee lefte hereditarie, except vertue, health, and Gentilitie*. Whoſoever therefore can beſt practize Gentilitie in his ſpeech and deedes, hee may bee eſteemed moſt Noble.

CVRTE-

COVRTESIE.

COVRTESIE hath bountifull, gentle, liberall, kinde, and moderate actions, making the face pleasant and gratious: whence we see these courteous people steale the affections of those whom they sue vnto, by getting such interest in them, that they wil do nothing in their presence, but that which is honest and commendable.

FLATTERING.

FLATTERING by fictions and sleightes (for the better fetching ouer of him whom we desire to deceiue,) maketh a man cast his armes about the others necke, talking with him a while, as well with the hande as the mouth, moouing his head, his necke, his legges, his armes, his handes, and the rest of his body, according to his sense, to the intent hee may the more easily imprint his pleasure in the party deluded, and so obtaine his purpose. Moreouer, it makes him feele and wring the others handes, according vnto the force of the impression, kissing him in such sorte as his condition requireth, that he may the better bring him to his bent; shewing diuers countenances, sometimes merry, sometimes sadde, sometimes betweene both, and oftentimes shamefaste, as the deceiuer shall thinke fittest.

ENTICING.

ENTICING is properly kindenesse with flattering, which is performed by nodding, dallying, touching, sporting, clawing, and other actions both of the hand and body, as appeares in dauncing, which is performed by the vehement passion of those which are inuegled; because as the women perceiue it, they lift themselues vp, afterwards footing it softly like a snaile.

ADVLATION.

ADVLATION (being properly a true picture of fayned gestures, imitating the naturall, not because it would learne them, but for her own commodity sake) hath altogether fained, counterfeit and false actions; as appeares in him who professeth to imitate the actions, gestures, and speech of his betters, not contradicting them in any thing, and this not with a minde to imitate their vertues, but for this proper gaine. Moreouer, it makes him honour, reuerence & praise him, of whom he expecteth profit, or preferment, insinuating himselfe by little and little, to get credite, vnder colour of submissiõ & intire affection, which decaieth, as soone as his frend suffereth misfortune and aduersity, being euer ready to turne backe with

Fortune:

Fortune: as *Lucian* maketh mention of a flatterer of riche *Timon*, when he fell from the hyeſt poynt of felicitie, vnto ſuch extreame miſery, that hee was conſtrayned to digge and delve for his neceſſary maintenance; vnto which purpoſe *Arioſto* writeth very well, reaſoning with the King of the *Moores* forſaken of his ſouldiours.

But then revolts the faint and fayned gueſt,
When wealthe vnwindes, and Fortune ſeemes to flee.

AFFECTION.

AFFECTION hath pure, and ſincere actions full of goodnes; as to embrace about the necke, kiſſe, hold hands, laughings, bowings, entertainements &c. which ought to bee repreſented in the ſalutation of *Elizabeth* and the *Virgin Mary*: And ſometimes it muſt bee accompanied with a kind of cheerefull and tender moane; as in *Ioſeph* when hee gaue ſo many entertainments, ſhewing ſo many kindneſſes to his brethren in *Ægypt* to the intent they might know him; coling *Beniamin* about the necke with a thouſand kiſſes, and tokens of loue and kindnes. The like ſhall you finde in all men, betweene whome there is any naturall or voluntary loue: betweene friends, *Parents*, man and wife, the father and the ſonne, the ſonne and the mother &c.

EMBRACING.

EMBRACING is three-fould; *honeſt*, *forcible*, and *wanton*. Honeſt in the meetings and ſalutations of friends and parents; wherein there is alſo a certaine order obſerved. For according to the ſtate and condition of people, the Embracings are diverſe; as betweene a *great* man and a *meane*, for he embraceth the vpper partes, and this the lower; as excellently well obſerveth *Arioſto* Cant. 18. in Norandine & Grifon, ſaying: Honeſt.

When Grifon ſawe the reconciled King
Offring, about his necke his armes to caſt:
He caſt off ſworde, and harts malignant ſting,
And lovely him below the loynes embrac't.

And in the 24. Canto.

And with bare heade, and bended knee embrac't
Him (as his ſtate requir'd) belowe the waſt.

Wherefore we muſt be ſure to keepe decorum in theſe embracings.

Forcible embracinges belong to wraſtlers &c. as wee reade of *Hercules*, who embraced *Antæus* ſo ſtraightlie about the midle, and helde him ſo longe againſt his breaſt vntill his breath forſooke his bodie: and heere wee muſt beware, leaſt in deſcribing wraſtlers, wee make the one holding the other ſo harde, that they cannot in likelihoode let goe their holde one of another: or that one lie in ſuch ſubiection that hee can make noe ſhewe of reſiſtance, where by reaſon of the oppreſſion he vſeth himſelfe, hee can come in no danger of falling vnder. Forcible. Note.

There is also a kinde of forcible imbracement, without resistance on the one parte; as when the *Romanes* tooke away the *Sabine women*, and *Pluto* carryed away *Proserpina*. Wherein we must shew violent, strong, and quicke actions in him that committeth the rape, and in the party forced (according to their courage in some more, in some lesse) desperate, strugling, weake, weeping, and fearefull actions.

Wanton. *Wanton embracings* are also of divers sortes, and must alwaies be expressed with this regarde, that the handes as the instrumentes thereof, doe touch the most tender partes of the body; as the eare, the lippe, the cheeke, the throate, and the &c. But if a man in embracing shall touch any other parte, as the elbowe, the knee, the shinne, the shoulder or such like, it will seeme absurde, because in them there is no delight. And heere by the waye let the Painter vnderstande, that I commende not the too broade and vncivill expressing of these lascivious actions. Wherefore they woulde bee louely, sweete, civill, and spiced with a good respect. Againe, these diversllie touching the aboue-named partes with their hands by turning the arme, oughte to bee diversllie represented. But after what sorte they shoulde bee particularly described, I meane to giue no rules heere, in so much as everie man naturally knoweth what belongeth thereunto. Notwithstanding you may note this, that the eie must ever bee caste answerable to the manner of embracing expressed. For such as stande vppon their feete, embrace after one fashion; those which lie after another; and those which sit after a thirde. Wee must also marke whether they bee both willing. For if one consent not, in steede of embracing hee must strike, flinge abroade his armes, scratch, cry, and bite, with such like actions; of all which embracinges wee haue examples in Histories. And so you shall expresse *Cleopatra* with *M. Antonius*; *Lot* with his daughters; *Myrrha* with her father, and *Phœbus* with *Leucothoe* after one sorte, as agreeing: *Phædra* with *Hippolytus*, *Potiphars* wife with *Ioseph*, *Tereus* with *Philomela*; and *Tarquinius Superb:* with *Lucretia* the Romane after another, as disagreeing; with diverse other embracings, some forcible, some louely.

KISSING.

KISSING likewise worketh divers gestures in bodies vpon diverse occasions: as if one kisse a deade man; suppose his sonne, he falleth into passions of sorrow, despaire, and weeping; as to straine, quiver, and scratch; to lifte vp his handes, caste abroade his armes, bowe, shake, turne, wring his handes, beate, fainte, turne the eies, cry &c. all which wee Note. may easily perceiue in the *life*. If the kisse bee in token of *loue*, after the manner of the meeting of friends or parentes they kisse each others cheeke mutually: But if an inferiour kisse his better for reverence sake, then sometimes he kisseth the hand, as of Lordes; sometimes the vesture, sometimes the feete, as of the *Pope*, and sometimes the knee, as of the *Emperour*; and so sometimes men performe actions of reverence, and sometimes of ioy and

curtesie.

curteſie. If it be a *laſcivious kiſſe*, there wil appeare laſcivious motions, either in the lippe, in the eie, or in ſome other parte; as embracementes, dallyings, ſmilings, rowling of the eie, falling, ſhaking, overcomming &c. There are alſo *fained* and *fraudulent kiſſes*, as of curteſanes, ruffianes, and traitors, as that of *Iudas*.

VVANTONNESSE.

WANTONNESSE hath actions anſwereable to her name; as wanton lookes, kinde embracings, ſweete kiſſes; as alſo forcings, ſtrivings and transformations; as thoſe of the Gods, whereof *Ovid* in his *Metamorphoſis* writeth at large. The whole ende of laſciviouſneſſe is to performe actions tending all togither to the inflaming of thoſe filthy deſires, which are common vnto vs with beaſtes. Nowe becauſe theſe doe moſt naturally raigne in women, I meane to teach in what ſort they ought to bee painted. Wherefore ſome partes of their bodie woulde bee ſhewed bare, but eſpecially thoſe which are moſt apt to provoke deſire: as the pappes, the tippe of their tongue in kiſſing, their legges, one arme bare, but you ſhall not expreſſe them quite naked, to the ende you maie moue the greater deſire of ſeeing that which is * covered. Whence wee finde, that the ancient repreſented not their *Venus* altogither naked and vncovered, but a little bowing and ſhaddowed about the middle with a piece of lawne: and by this meanes they increaſed the deſire of beholding &c. Whereof there are ſome remnantes yet remaining in *Delos* and *Paphus*. I omit infinite other laſcivious actions which I might heere rehearſe, or at the leaſt point at, (although perchaunce they woulde bee neceſſarie for the inſtruction of the Painter, whom they may oftentimes ſtande in ſteede, either to ſatisfie the humors of great Princes and noble men, or elſe his owne private affection) thinking it better to paſſe them over in ſilence, becauſe it is impoſſible to ſet them downe in civill and chaſte tearmes. Yet leaſt this part might ſeeme to be altogither defectiue in this my treatiſe, where I purpoſe expreſly to mention all things appertaining to this Arte, I will refer the reader only to two places of ſufficient authors; whence he may learne how the laſcivious actions both of men and women, ought to be expreſſed. The one is the amorous ſtory of *Clytipho* and *Leucippe*, firſt written in *Greeke* by *Achil: Statius*; but tranſlated into lattin by *S. Hannibal Cruceus*, Secretary to the ſenate of *Millane* a very learned man. The other is *M. Sperone*, in his firſt dialogue of *Lone*.

* *The reſt hid vnderneath, him more deſirous made.* Faery Queene Cant. 12. li. 2.

DISHONESTY.

DISHONESTY hath impure, wicked, ſhameful, & infamous actiõs, which ought not to be vſed at any time, or in any place; whereof (becauſe they cõſiſt only in diſcovering of thoſe parts which nature bids vs cover, & in cõ-

mitting those abominable filthinesses, for the which the wrath of God fell from heaven vpon men, consuming their houses with fire, from the which *Lot* had respit to flie, but his wife became a piller of salt,) I will say no more.

FEASTING.

FEASTING hath distinct actions. Whence we reade that the priestes called *Salij* vsed to daunce in honour of *Mars*, whence also they tooke their name. Some of the *Indians* were wont to daunce at the setting of the *Sunne*; and the people of Israell celebrated a feast when they worshipped the *Golden calfe*, which they adored insteede of God, with dauncing, sporting, eating, and the sound of diverse instrumentes: and wee Christians ought to vse still & devout actions in praising God, and yeelding him most harty thankes for all his benefites bestowed vpon vs. In the feasts of *Hymenæus* God of Marriage, men exercise feastings, dallyings, musicke, dauncing, sporting, kissing, and such like, according to the customes of the people. For the *Germane* embraceth, the *Frenchman* kisseth, the *Italian* daunceth, and toucheth, and the *Spaniarde* walketh discoursing of loue.

I haue founde this note of the varietie of their loues in these verses which I thought good to adde.

A quicke and nimble girle delightes the French,
Which quickely will be brought vnto his bent:
The amorous-eid, the faire and louely wench,
The haughty Spaniarde better doth content:
A timerous maide the Italians loue doth quench,
Which at the first assault will not relent:
The Germane likes the bolde and frolicke dame,
That him provokes with kisses voide of shame.

But this may suffice, that in feastings there ought to bee no melancholie, sadde, or pensiue actions; but all ful of ioy and mirth. There are also other actions of Feasting; as in those which exult with ioy, at the newes of some good or prosperous successe in victorie &c. vpon which accidents, the motions must be represented sometimes with more festivity and mirth, and sometimes with lesse, according vnto the importaunce of the accident.

POMPE.

POMPE hath glorious, magnificent and maiesticall actions, full of pride and disdaine, belonging vnto such as are better set out then other men; it appeareth in braue and princely actions.

SINGING.

SINGING hath actions sometimes more *sharpe*, sometimes more *flatte*, according to the sharpenesse or flatnesse of the voices. For we see that Musicke sometimes causeth a man to blow vp the cheekes, sometimes to

dilate

dilate them, and sometimes to draw them in; sometimes to thrust forth the lippes, sometimes to rowle the eie lasciviouslie, sometimes it makes the countenaunce looke stedfastly, sometimes it inflames the face, and sometimes not. Which diversity of motion is caused, not only by the varietie of the notes and tunes of the voice, but also according to the difference of the dispositions of the Singers: who accordingly as they haue their naturall instruments better disposed then others, doe sing, some more easily, and some more painefully. We must also marke the motions of such as heare it, who are sometimes mooved to furie, and rage; as wee reade of *Alexander* the *Greate*, that when his Musitian sounded the *Phrygian* note hee was wonderfullie incited to battaile; sometimes to Melancholie; sometimes to mirth; sometimes to continencie, and sometimes to other affections; as wee finde in ancient writers. Wherevpon also they haue appropriated an especiall kinde of Musicke to each of the affections.

And because I see many erre herein, I will giue the reader this much to vnderstande, that in drawing one sounding of a winde-instrument, (as an Angell) hee oughte so to bee drawne, that his cheekes seeme to swell more, then when hee did not spende his breath in blowing the instrument; as representing the action hee hath in hande; as excellently well obserued *Michaell Angelo* in the *Angels*, in his last iudgement sounding their trumpets. And *Mantegna* in his *Bacchanals* in him which blewe the two bagge-pipes, and in the *Tritons* sounding their trumpets, which are extante in printe. But who hath not either hearde or reade, that *Minerva* practizing vpon a time to winde the cornet, beganne to looke blub-cheeked, whereat shee being ashamed, threw away her cornet? And that young *Alcibiades* blowing a pipe, or some such instrumente while *Socrates* looked on him, and marked that after hee had made an ende of playing his cheekes were swolne, and his face altogither disfigured, his eies sinking into his heade, and his eie-liddes shriueling, in like sort cast it away? Obserue.

DAVNCING.

DAVNCING is of as many sortes, as there are diversities of Nations and people in the worlde, and consequently it causeth different and distinct motions. For the *Germane* daunceth and embraceth in divers manners; the *French-man* kisseth and coleth, holding arme in arme; The *Savoiard* inclineth towardes the musicke lasciviouslie, doing reverence, and afterwardes leapeth, sometimes strongly, sometimes plainely, and afterwardes he is embraced, and being embraced capereth withall; The *Spaniard* walkes hande in hande, discoursing of loue; the *Flemming* daunceth partelie rounde, and partelye leapeth backevvardes; the *Italian* like a stage-player leapeth strongelie, turning himselfe aboute, and waying vppon the legges, liftinge him-selfe vppe alofte, makinge

ſpeede in his gate, and then relenting; hee hath his obſervations of the *Cinquea-paſſe*, of 7. 9. 12. and 15. which are applied vnto the ſoundes, *large* or *briefe*, *flat* or *ſharpe*, alwaies with pleaſant actions; as heedefull carriage of the bodie, bowings, reverence and ſuch like baites of Loue. There are alſo other actions of Dauncing vſed; as nimbleneſſe, ſwiftneſſe, agilitie, & ſcenicall geſture, as of thoſe who are repreſented with weapons in their hands going roũd in a ring, capering skilfully, ſhaking their weapons after the manner of the Morris, with divers actions of meeting &c: all which are applied vnto the divers ſoundes of the Cymbal, or other inſtruments in vſe. Others hanging Morriſbelles vppon their ankles, with a wonderfull ſtrayning, voide of ſcenicall and decent actions, vſe all the ſtrength, geſture, and motion of their bodie, which ſeemeth a verie ſtrange ſight, to ſuch as are vnaccuſtomed to this kinde of exerciſe.

GAMING.

GAMING likewiſe hath divers geſtures; as amongſt the anciẽt *Romães*, or rather in thoſe tragedies of the Sworde-plaiers, and now a daies in our Fencers, may be ſeene. And theſe ought to bee well knowen to a good Painter, to the ende that in repreſenting ſuche Games, as running at Tilte, or Barriers, the ſingle Combate &c. hee may haue the diſcretion moſt liuely to expreſſe the actions of *offence* and *defence*, *force* and *diſtreſſe*, diſtinguiſhing the ſtrõger from the weake: avoiding the error of ſome; who in ſetting out a battaile betweene ſouldiours, deſcribe them without any kinde of rage; as *Cain* ſlaying *Abell* with a kinde of faintneſſe, which in likelihood was not able to kill him. Theſe and the like actions are ſeene in wraſtling, buffetting, &c. In which wee ſee the ſtrivers catch holde, and ſweate, differing betweene themſelues with ſtronge, fierce, and terrible, actions.

There are alſo Idle Games; as cardes, dice, tables &c. in which according vnto the ſucceſſe and Fortune (who there ſeemeth to turne and returne her wheele more ſwiftlie) there appeare in the gameſters actions of doubt, ioy, furie, feare, violence, deſpaire, heavineſſe; and ſometimes of death. There might much more bee ſaied of Games, and their diverſe actions: (for I haue read how, and with what kinde of actions the olde *Græcians* and *Romanes* were wont diverſely to expreſſe (beſides infinite others) the games called *Olympici*, *Pythii*, *Nemei*, *Gymnici*, *Funerales*, *Scenici*, *Lupercales*, *Circences*, *Saturnales*, *Equeſtres*; alſo the games of wraſtling, balle, dice, cheſſe, together with that of *Neoptolemus* the ſonne of *Achilles*:) but it woulde bee to longe, and little appertaining to our preſent purpoſe: wherefore let this ſuffice.

CHEERE-

CHEEREFVLNES.

CHEEREFVLNES hath such kinde of actions as are attributed vnto Feasting; saue that, that proceeding from lascivious pleasure, produceth more, and vehementer actions.

QVIETNES.

QVIETNESSE likewise hath actions full of ioy and mirth, according to the desire obtained; it is also a resemblance of stilnesse, peace, and moderate reioycing.

DELIGHT.

DELIGHT causeth the partes of the bodie, to follow that pleasure which the mind taketh in anything, whether it be good or bad; wherfore, wee see those who take delight in the company of women (as *Sardanapalus* did) euer to withdrawe themselues aside; with lascivious, wanton, and effeminate actions: those which delight in bloud; to bee euer cruell, fierce, and threatning in their actions, with a disdainefull eie, and their hande ever vppon their weapon: such as are religious; to stay a good while behind in the Church with milde, quiet, and melancholie gestures. And so running over all the rest; it will plainly appeare, that all the outward actions, are conformable to the inward inclinations and privie affections. Which thing the most prudent *Vlysses* pondering, invented a waie to discover *Achilles*, although hee were vnder the habit of a Virgine (amongst *Lycomedes* Daughters,) offering him a sworde and a buckler, which the young man immediatlie tooke, being of a Martiall disposition &c.

SOLACE.

SOLACE is two-folde; either for our owne contentment, or in scorning others. In the first wee dally with, iest at, and with pretty frumpes take downe sometimes one, sometimes an other &c. which can neuer be perfectly represented, but in those who are at our commaundement. In the second wee vse disguised and mocking actions: as wrying the nose, the mouthe, and the eies, plucking the garmentes, colouring the face, spitting in the face, as the Iewes did to *Christ*, powring of water vpon an others heade as *Xantippe* did on *Socrates*, laughing, and as the Prouerbe is *far le fiche* &c. wherein only base pesaunts, and grosse gesters exercise themselves, as beeing vnfitt for men of the better sorte.

* To set a fig by one.

SVVEET-

SVVEETNES.

SWEETNES finallie (in some measure to sweeten and abate the tediousnesse of this long chapter) makes the limmes hang loose, flagging, and languishing, yet not altogether without vigor, but as it were without spirit and sense &c.

OF VVISEDOME, CRAFTINES, MALICE, WITTINES, DECEITE, THEFT, HONESTY, MODESTY, IDLENES, AND EXERCISE.

CHAP. XIIII.

WISEDOME breedeth in a man graue, stayed, and sober actions, but diverslie, according to the diversitie of the artes and sciences where-abouts it is imployed, attributing vnto each his most apte and convenient gestures; so that by them you may easilie discerne, the diverse pointes of wisedome. Now these actions of gravity, stayednesse and maiestie, appertaine vnto *Oratours*, *Philosophers*, *Divines*, *Prophets*, *&c.* vnto whome if you should apply the motions of ignorance, which are quite contrary therevnto, it were most absurd. wherefore, you shall never see them throwe abroad their armes either standing, or sitting, nor yet their legges now vp, now downe, like stage-players; nor yet strayne their bodyes like as wrastlers are wont to doe, or laugh dissolutelie or turne their bodies like *Nymphes*; or exercise any other gestures not beeseeming their Profession. But they require rather, to bee made with a bent of the browe tempered with severitye and gravity, holdinge in their handes, eyther tables or some booke sometimes placing their handes

handes vppon their beardes prettily ſett out of order, in token of contemplation, as *Polidore* vſed in his Prieſtes and Sages; and *M: Angelo* moſt iudiciouſly in his admirable *Moſes*, on the tombe of *Pope Iulius in Rome at S. Peters in Vincola*; as alſo in the vaulte of the Chappel in the *Vaticane*, (where he wrought the laſt iudgement) in the Prophet *Ieremy*, in whome he ſo placed his right hand wrapped in his bearde, that it expreſſed the greater gravitie in him. But it were ſuperfluous for mee to reckon vp all his workes, wherein hee hath moſt divinelie repreſented this gravitie; inſomuch as hee ſeldome or never omitted it; when the worke required it. *Ra: Vrbine* alſo hath donne the like in the *Vaticane*, in that famous hiſtorie of the agreement betweene *Divinitie* and *Philoſophie*, where the differences betweene the wiſe men doe appeare more and leſſe; ſo that you may without anie other geſture, moſt evidentlie diſtinguiſhe the *Mathematician* from the *Philoſopher*, and the *Divine* from them both &c. a thinge of noe ſmall admiration. In like manner, the actions of wiſedome are ever correſpondent in all other artes: as in ſword-players more fierce, ſtowte, boulde, and readie for the *offence* or *defence*. In Actors more voluble, nimble, quicke and deliver. In Princes more noble, honorable, wittie, and maieſticall &c.

CRAFTINES.

CRAFTINES hath malicious, warie, fore-caſting, and wittie geſtures, as ſhewing a certaine grace and decorum, in whatſoever it doth aboue other ordinarie men; ſo fitting all her actions vnto her purpoſe, that ſhee may bring it to as good paſſe as is poſſible. Whence we ſee thoſe craftie fellowes neuer to exceede in anie geſtures of the minde, but rather to bee remiſſe, milde and gentle in all things, and exceeding full of meditation and Arte; ſo that they never laugh much, nor ſtand melancholie, but indifferent betweene both, happilie effecting all their matters, as we reade of *Vlyſſes* amongſt the Grecians, of whome it is written, that he was aſwel inwardly in minde, as outwardly in countenance, ſharpe and witty: whence that Painter did very well, whoe firſt repreſented trewe diſſimulation and crafte in him. Note.

MALICE.

MALICE hath actions full of fraud and falſehood; as to looke ſteddilie vppon another mans eies, and that ſo warilie and heedfullie, as if it would through them prie into his verie inward and moſt ſecret affections; to the intent, that diligently obſerving them and the reſt of his ſpeeches and actions, it may by this meanes obtaine her purpoſe. Of which ſorte are Paraſites and all ſuch as liue vppon the ſpoile of other men: which, and ſuch like ſleights, as often as they fall out right to their minde, they cunninglie

cunninglie take holde of, diligentlie obſerving all opportunities for their beſt advantage.

WITTINES.

WITTINES hath wiſe, remiſſe, and ſometimes doubtfull actions, proper vnto ſuch as in preſence of their ſervantes will diſſemble ſomething they know alreadie, revealing it afterwards in ſuch ſorte, that they make them beleeve they knew their ſecret intentes; whereby they oftentimes bluſhing and being aſhamed, bewray themſelues and ſuffer condigne puniſhment. Of which diſpoſition we ſhall finde many Princes towards their Courtyers, who will ſtand aboue in ſome cloſe place, to marke and obſerue, diſſembling their intents; to the ende that either by chaunce or cunning they may oftentimes make a benefit, by diminiſhing & increaſing, remitting and intending their actions.

DECEITE.

DECEITE hath warie, wiſe, and malicious actions, full of falſhood and deceite; as Iuglers, bawdes, Players, Ieſters, harlots and the like, vſe to doe vppon the ſudden in all their dealings. Whoſe intent is nothing els, whiles they ever keepe a man occupied with ſome other matter, but to ſteale, choppe, and change, talking as well with their handes as their tounge, at the ſame inſtant; with infinite geſtures, and ſleightes of ſpeech. Beſides, the caſt of their eie is ſweete, ſtedfaſt, ſharpe, and fit to deceaue vppon all advantages. Moreover, they will ſeeme ſad and merrie at the ſame inſtant; with a thouſand ſuch like geſtures, which a man may obſerue by him ſelfe everie foote, with a little attention; but eſpeciallie in ſuch as followe the Court, who fayning iournies, tell how they were ſet vppon and robbed, or how they were vppon ielouſie drie beaten, or fayning themſelues iocond and merrie, with kinde vſage and ieſtes, doe deceiue and robbe ſimple, improvident, and credulous folkes.

THEFTE.

THEFTE makes mens eies open & readie for all matters, their hands at libertie, and readie to performe their purpoſe, muſing and looking an other waie when they are in company, as if they durſt not for modeſty looke vpon any man. Oftentimes it performeth baſe & fearefull actions, cauſing a man to change his colour apparantly, whereby many are diſcovered & knowē, for theeues. Againe on the cōtrary ſide, it cauſeth terrible murthering, inſolent, & fierce actions, making men ready, nimble & quicke in performance of al things; as we reade of *Achan* in ſtealing away the praie of *Ierico*: of *Autolycus* ſon to *Mercury*, of *Cacus* who inhabited the *Aventine* hill; of *Simon* and *Heliodorus* in the temple of *Ieruſalem*.

HONES-

HONESTY.

HONESTIE hath gracious, humble and modeſt actions; as to behold another reverentlie, not to throwe her clothes abroad, but moſt warilie to hide the immodeſt partes, as the breſtes, the legges, the Note.
ſhoulders &c. eſchewing laſcivious, lewde, and vnſeemelie geſtures: allwaies ſtanding compoſed, and wholie intent to that ſhee hath in hand (ſo it bee no diſhoneſt matter) as the manner of men and women of good birth and liberall education, is. So that the Painter ought to repreſent them with geſtures voide of all ſhewe of impudencie, ryout, and pride, whenſoever he is to paint them in anie hiſtorie; as in *Sulpitia*, *Virginia* the Romane, *Marie* the ſiſter of *Moſes* when amongſt the other Hebrew Virgines, ſhee ſtoode ſinging and prayſing God for the recoverie of the liberty of the people of Iſraell, all the Virgines and Martyres; but eſpeciallie the Virgine *Marie*; who is notwithſtanding oftentimes repreſented by moſt abſurd and groſſe Painters, with wanton attire and geſtures, looking vppon thoſe which behold her, in ſuch ſorte, as they vſe to make other Virgines: a thing moſt worthie of ſevere reprehenſion. Wherefore theſe Virgines woulde be made bending their eies towardes the earth with all poſſible modeſtie and ſhamefaſtneſſe. Which ought alſo to be reſembled in men ſomtimes, as in *Ioſeph* the ancient Hebrew, in the Saintes, eſpeciallie *Saint Iohn* the *Evangeliſt*, who was no leſſe renowned for this vertue, then hee was gratious in the ſight of *Chriſt*, the fountaine of honeſty it ſelfe.

MODESTY.

MODESTY hath diſcreet, temperate, moderate, and mannerlie actions, as never in anie place, vppon anie occaſion to diſcover any affection or paſſion of the minde. Wherefore it never falleth into terrible or fearefull geſtures, nor yet into too pleaſant, but keepeth a ſweete remiſſe mediocritie. And you ſhall ever ſee ſuch men circumſpect, and gratious with a certaine equanimitie (common to fewe) which makes them more gracious and acceptable vnto others; as on the other ſide, thoſe who are immodeſt; are vnto all men moſt odious and hatefull.

PEACEABLENESSE.

PEACEABLENESSE hath quiet and ſtill actions; making men ſlouthfull and melancholie, of which ſorte are ſuch as are never buſied about anie thing, nor deſire anie dealings amongſt men, but ſtand clinging themſelues together, in ſolitarie, idle and melancholie ſorte, like a ſtone or Mole, their chiefe actions are, bowinges, praying, almes deedes &c.

vſed

vsed by religious men; whose contraries are sturres and rumors, which are eschewed of all students, who with-drawe themselues from the concourse of people, into some honest sollitarie place for the profession of vertue and wisedome.

EXERCISE.

EXERCISE hath divers actions according vnto the diversitie of the exercises; & as the mindes and intentions of the exercisers vary, such also is the variety of their actions betweene themselues. Wherefore *Mercurie* the auctor and father of all exercises, is fayned by the Poets to be the messenger of the Gods, because he is apt to participate, and attaine vnto all their particular affayres by reason of his exercise and motion. These motions in generall are wittie, spedie, patient, readie, carefull, and diligent; but appeare especiallie in students, and such as delight in Painting, who must be resembled much sought vnto, practicall, sitting, quiet, diligent and without sturres; in Musitians according to the quality of their Musicke; either blowne vp in the face, or distorted, wanton, graue, apt to rise, fall and hasten, according to the diversities of the tunes and concords of the sensible harmony.

In Carvers, and all such as are conversant in the trades which require much paines and labour, they must alwaies be represented with actions of heate and sweating. Whence wee must drawe this argument, besides manie others; *that these artes are of lesse reckoning and estimation then others, because they require much bodilie labour*, so that even amongst these, the arte of Carving is more excellent then the rest, because it commeth nearest vnto Painting, imitating naturall things as that also doth. Concerning which point, *Leonard Vincent* discoursing at large in his elaborate discourse to *Lodovick Sforza Duke* of *Milane*, vppon the controversie whether *Painting or Carving were more excellent* (which my selfe read some yeares since) affirmeth: *that looke how much more paines & labour one arte requireth then an other, so much the baser & of lesse reckoning it is.* Wherfore these kinde of Arts doe much more participate the grosnes of matter then the purenes of imaginatiõ & cõceit: Insomuch as the conceite of the mind can hardlie be expressed, where it is interrupted by the intermedling of some thing cõtrarie there vnto. As may be evidently seene in Carving, where the marble, iron, and other matters of bodily labour are interposed; which being enemies vnto studie, a man can never apply so seriouslie, but by this meanes it will euer bee interrupted, and the worke, for the most parte, prooue lesse faire and perfect, then that which the artificer before hee tooke in hand his carving toole, had first conceived in his imagination.

Leo: Vincent hath written of Painting and Carving. See the Pro.

Whence it is evident that this Arte of Carving, being necessarilie incumbred with stone, labour &c. (all which are enemies vnto contemplation) is much inferiour to Painting, the practize whereof is most farre from all sturres and toyles of grosse matter: which is helde to bee one of the properties

perties of liberal artes & sciences. Moreover Painting is much more apt thē any other arte to expresse the formes of whatsoever can be imagined, be it never so straunge in conceite & Idea. For the Painter may with-draw himselfe into some quiet and still place, where being free from trouble, he may quietly with his pen or pencell, expresse whatsoever he hath conceaved in his head, there perfiting it, without any defect of matter, or other hinderāce And because Carving chose Plasticke (which the ancient termed the sister of Painting, as being an arte lesse subiect vnto noise and labour of stones) for her Mother, to the intent it might be as a guide and patterne vnto her, by preserving her models of earth, (because they come neerer to imagination) which being afterwards measured by the compasse, might the better be transferred vnto the marble, in the shape of a man, an horse &c. therefore we may conclude, that *Carving is nothing else but a painefull imitation of Plasticke*, and a practize of cutting of stones, with the spending of much labour and time; and the more perfection it attaineth vnto, the neerer it commeth vnto Plasticke; which because it aswell participateth proportion, composition of the muscles & the lineaments (though without fore-shortning) as Painting, it is called her Sister, *so that Painting is Aunte vnto Carving, and Sister vnto Plasticke*: wherein because my selfe haue ever taken great pleasure and delight, (as may appeare by diverse whole horses, legges and heads of my doing: as also of mens heads; as *Christes* and our Ladyes, whole children, and peeces, together with divers heads of olde folkes) I may safely say, there is great facility and furtherance therein, towardes the arte of Drawing and Painting. For in Plasticke you may make for example, a round ball or spheare; & in drawing you may make a circle with the compasse vppon a plaine, and afterwards shaddow and lighten the same with reflexions and shaddowes, resembling a round body vppon a plaine, like vnto that wrought in Plastik. And hence you may perceiue the oddes betweene embossing, and working on a plaine. For indeed if we shall consider Painting as it maketh vse of the Perspectiues, by orderly representing of *lengthnings*, and *shortnings*, the *vmbers*, and *eminencies* of the lims, questionlesse there is required so great patience & iudgment that thereby the Arte must needes be made most difficult. Which point wilbe most cleere, if wee shall on the other side consider, how the paines herein required is recompenced and mittigated with the great delight we take, in beholding a thing so drawen vppon a paper or walls as if it were naturall. Wherfore, in my smal iudgment this is the most divine and excellent arte in the world, insomuch as it maketh the workeman seeme a Demi-god. And these are *Leon*: owne words vpon which matter he is very copious; which notwithstāding, here I thought good to set downe, purposing to dispute of these Artes, to the intent that the authority of so great a Philosopher, Architect, Painter, and Carver (being as well able to teach as to worke) might deliuer such out of errour, as were otherwise affected towardes these two most worthy Artes. Note.

OF CREDVLITY, DREAD, HVMILITY, INCONSTANCY, SERVICEABLENES, REVERENCE, SHAMEFASTNES, MERCY, AND SIMPLICITY.

CHAP. XV.

THE gestures and actions of Credulity, are primarily in regard of some thing wherein men put confidence; as in God, Idols, and other thinges which the *Gentiles* worshipped; & somtimes in men themselues. Wherfore, insomuch as the kindes hereof are divers according vnto the diversity of the trust and confidence reposed, the actions thereof doe also differ, according vnto the subiect thereof. Wherefore the ancient gestures of *Adam*, *Abel* & the rest before the floud in presence of their sacrifices, were (in likely-hood) after another sorte, then *Noes* were, when he and and his family going out of the Arke, offered a sacrifice of thanksgiving vnto God. And that likewise differing from this, which *Iacob* and his sonnes vsed; when in the way as they went to *Ægypt*, *Ioseph* prayed vnto God with a sacrifice. In like manner we must suppose, that the doubtfull and pittifull actions of the vnhappy *Israelites*, when they prayed to God to be delivered out of *Pharaos* cruell bondage, differed from the former.

So likewise did those of the same people, when they worshipped the golden calfe; and afterwardes also, those which escaped the cruell slaughter, with greate feare and wonder beholding the Tabernacle and *Moses*, vpon whome the glory of God shone. The like we may conceaue of the credulous and continent actions of young *Tobie*, for three whole nightes together kneeling with his new spouse, of the 3 children in the burning furnace; S. *Margaret* in the vessell of oile; of S *Katherine* on the wheele: and other Martyres, who according vnto the fervency of their affection and devotion, gaue outward tokens of their faith. From which also those of the *Papistes* differ, which they vse in the presence of the body of *Christ*, the Saints, reliques, Crucifix &c. where they fasten their eies vppon these thinges

thinges wherevnto they pray, with divers gesticulations full of humility and devotion: sometimes touching them with their fingers; sometimes kissing them; and sometimes reverently bowing vnto them. Besides, vpon the confidence they haue in the speech of such men, they stande amazed in their presence, not mooving a iot, except it be with some such sleight motions, as are correspondent vnto those of him, in whome they repose this confidence; as in a Preacher, before whome they will stand attentiuely, fixing their eies vppon him, imitating all his motions and gestures; or in presence of some holy men, who haue restored some vnto their health, or done some other miracle, which they stand wondering at, all astonished and amazed with the opinion they haue of their holines: by which opinion also, oftentimes it hath come to passe, that they haue obtayned the reviving of the dead; as we read how *Paul* restored *Eutychus* to life, and divers others; together with many other strange wonders wrought by S *Peter*, all which are signes of credulity.

DREAD.

DREAD hath actions (besides those I touched before cap. 9.) of palenes and trembling; as if a man fainted, & did hardly draw his breath, as in *Adam* and *Eue* when the Angel draue them out of *Paradise*. Besides, it suffereth not a man to be stoute in his owne defence; but vrgeth him to turne backe his face over his shoulder, and run awaie for defence; or if he cannot flie, to drawe in himselfe for avoiding harme. Which braue Cavalieres, that stand vppon the tearmes of honour will not doe; chooſing rather a glorious death, then an ignoble life. This passion is divers in malefactors, when they are arraigned before a Iudge, and there expect their sentence. Where you shall see them stand wresting their necke, and hanging the head downewards, with heavy eies cast downe vppon the earth, much complayning, with feare and dread of the deserved punishment hanging over their heads.

HVMILITY.

HVMILITY hath 2 sortes of actions; the one mild, gentle, and courteous; the other base & abiect. The former appeareth in such, as being in honour shew themselues courteous and affable, who are ever ready of their owne good nature, to helpe others; preferring men to places of dignity, according to their desert, without any corrupt consideration. All which belong to *Christ* properly, as he rod vpon the asse, & whē he washed his Apostles feete. As likewise vnto *Iohn Baptist* towards *Christ*, whē he baptized him in *Iordan*: vnto *Mary Magdalen* whē shee lying prostrate, washed his feete with her teares: vnto the *Centurio* whē he requested *Christ* that he would vouchsafe to come vnto his house &c. as the ancient Fathers, in respect of the graunde Patriarche *Abraham*; when God appearing vnto Note

him sayed, that he meant to make good tryall of him, because he should become the father of many Nations. The latter is seene in those, who giue themselues over to base matters, which nothing appertaine to their state and condition; as *Nero* when in his owne person he carried vppon his shoulders some of the earth of *Isthmus*: *Vitellius* when he gaue himselfe to belly-cheere; and especially *Sardanapalus*, when he sate spinning with his minions in a secret roome of his Pallace.

INCONSTANCY.

INCONSTANCY hath changeable, variable, and vncertaine actions, having no stayednesse in them; as in those, who in a little space performe diverse actions with the hands, the feete, the legges, the armes, and head; as knowing not how to behaue themselues otherwise, then with ioyinge, laughing, singing, and skipping in new-fangled sorte, crossing al the actions of constancy, which are vsed by discreet and considerate men. And these are proper to drunckards, fooles, madde men, and cocke-braynes: all which, if they should be represented with other actions then these I haue mentioned, doubtlesse they would not seeme such as they are: as for example, if *Saul* should bee expressed in another sort of action, hee woulde not seeme to be possessed of a Divell, as indeede he was, when he heard *David* play on his harpe, at the sound whereof the spirite left him. Now dauncing (excepting onely such as is graced by the aptnesse of Musicke) is the fittest gesture that a foole may be represented with. Wherfore you may be bould to thinke him simple, that daunceth so farre of from the Musicke, that in likelihoode hee cannot heare it.

Note.

SERVICEABLENESSE.

SERVICEABLENESSE hath diligent, ready and vigilant actions, alwaies having an eie to that it hath in hand; as appeareth in the waiting-maids of *Semiramis*, when shee heard the newes of *Babylon*, all which stoode busie aboute her, readie to doe her service; one with a glasse and a combe, an other with her chayne and iewells; a thirde with other necessaries, plaiting her haire, which sometimes is founde loose. But because the gestures of Servants, are as many as the function where-abouts they are imploied; as to decke their Maister and Mistris, to put on their garments, their shoes, carry their housholde stuffe, and serue at the table: I will not stand vpon this point, which would be too long; holding it sufficient to put the Painter in minde, that whensoever he representeth a servitor in any point of service, he bee carefull to giue him gestures fitting that worke hee is about, & not looking diverse waies from that his hands are doing: in which kinde of action, you shall finde diverse pictures of *Christ* washing his Apostles feete, where they make him looking quite an other way: divers pictures of *M. Magdalen*, and our Lady washing themselues in bathes: where shee

which

which washeth, is made looking awaie as if shee cared not for looking on the place where her hands were busie in washing &c. of the other *Maries*, which supported the *Virgine Mary*, sounding before *Christ* vpon the crosse; which are oftentimes made with merry countenances, so that it seemes they little regarded her, casting their heads either vpwards, or the other way from that they doe. In consideration whereof, they ought alwaies to carry their eie & hande together; & yf the matter to be represented be of any importance, to make their whole body expresse it in eache parte, but especially where the chiefest force & efficacie lieth; if of Mirth, to be very pleasant, but with such respectiue moderatiō, that their laughter exceede not: which liberty is granted onely vnto the Master or Better: if of Melancholy, that they seeme sad, & heavy; with weeping & lamētation, accompanying their Masters griefe with their owne misfortune. And thus to conclude, according to the principall effectes, we ought to giue vnto each figure his fit action and gesture; alwaies provided, that the Servant haue not more gravity then the Maister, for that belongs vnto him alone; omitting it in the Servant, according to his degree as being inferiour. And by this meanes, your pictures will carry a decorum, and this is one of the most important obseruations in the whole Arte. For you shall never finde any history, where there will not bee vse of the actions of Servants; as in that of the 3 *wisemen* &c. Wherefore, let no man thinke this vnworthy the consideration.

REVERENCE.

REVERENCE induceth a man, to performe al those actions towards others, which may make them seeme esteemed, acceptable, in reputation &c. as to doe obeysance, giue place, beseech with humilitie, and such like ceremonies of reverence, free from arrogancye and pride, wherewith we see men vsuallie represented, before those which require such grace and favour; as we read of the King of *Sodome*, who vnderstanding of the greate Victorie which *Abraham* had obtayned against the fiue Kinges; met him on the waie with greate reverence, vppon his knee, intreating him to giue him the prisoners, which those conquered Kinges had before carried awaie from *Sodome*: and of the destressed sonnes of *Iacob*; who, that they might not returne home againe to their father, except *Beniamin* were lefte behinde for an hostage, did in most reverent, submisse, and humble wise intreate *Ioseph*, that hee woulde lette him goe: of *Hester*, whoe with great humility and reuerence presented herselfe before King *Ahashueroth*, intreating for *Mardocheus* life: the Queene of *Saba*; who to heare the wisedome of *Salomon* came vnto him in most reverent sorte, offeringe greate presentes &c. the three *wisemen* of the East, which came from the farthest partes of the worlde, to see and worshippe *CHRIST*, presenting themselues before him vppon their knees, and offering vnto him *Golde*, *Frankincense*, and *Mirrhe*. and of their Servants before their Maisters, and *CHRIST* himselfe.

which thing through negligence is omitted, and seldome recalled; But I passe over this errour, with infinit others that are daylie committed in this Arte, and yet never observed, by reason of the small perceverance men haue in the worth, of the exactnesse of these matters, never examining any thing, but such grosse absurdities as every man may see.

SHAMEFASTNESSE.

SHAMEFASTNESSE hath such actions as feare to offend or doe amisse. Wherefore shamefast men are fearefull and circumspect, with a kinde of modestie and honestie. And it is most proper vnto virgines, who are seene naked vppon the sudden; as *Andromeda* when shee being bound to the rocke, was seene of *Perseus*, as * *Achilles Statius* describeth her; and *Ariosto* in the person of *Angelica* expresseth this shamefastnesse, where he speaketh of her being bound naked to a rocke, saying:

Lib.3.pag.52. in Eng.

Cant.8.

When as the Damsell cast her shamefast eie,
On her faire body, which did naked lie.

And Cant. 10.

Thus saide shee blush't, seeing those parts were spide,
The which (though faire) yet nature striues to hide.

So that the ancient woulde haue shamefastnesse described by castinge downe the eie; and therefore they painted *Venus* naked in this sorte, as *Lambine* noteth, on a place of the 3 satyre of *Horace lib.* 1. And *Leonard Vincent* observeth the same in *Leda*, whome hee maketh naked with a swan in her lappe, bashfully casting downe her eies. But (to omit other histories,) as casting the eies vpwards and about is a signe of audacity, and impudencie; so to cast them downe is a token of fearefullnesse and shamefastnesse. And this carriage of the eies, accompanied with the rest of their bodie, ought to be vsed of children towards their parents. And in this sorte ought the *Virgine Marie* to be expressed, when the Angell saluteth her; and in all her other actions

Note.

MERCY.

MERCY hath compassionate and pitifull actions, causing a man to borrowe a kinde of affection from the poore and afflicted, mooving them to take commiseration on them by shewing a sowre, pale and woeful countenance, with other sorowfull and afflicted actions, as heavie cheere, weeping, bowing downe the head, turning the necke, reaching out the hand, spreading abroade the armes &c. all which expresse the misery which they finde. Wherfore, in mercifull men mirth and laughter are quite extinguished; who ought to be represented like *Martha*, earnest and hospitall, who vsed to minister vnto the necessities of such as were sicke

ſicke and diſeaſed in her houſe, mooved therevnto by pure compaſſion; beſides manie other in the olde Teſtament; after the faſhion of *S. Eligius*, of *Charity*, and *Pity*, which vſe to be painted in religious places and *Hoſpitals*; as that which *Bernardine Lovinus* painted vppon the gate of the *Hoſpitall* of *Charity* in *Milane*: wherein, although he haue expreſſed the forme of a young woman with a ſweete face and merry cheere, which ought to be a graue matrone in ſhewe, in whome mercy and pity ſhould bee anſwerable vnto that worthy name of *age*: yet in the reſt, hee hath verie well expreſſed the poore belowe diſmembred, crooked, haltinge, ragged and torne in moſt ſingular manner &c. There is alſo an admirable *Charity* done by *Andrea del Sarto* for *Franciſcus Valeſius* King of Fraunce, with littell children about her, whome ſhee comforteth with all poſſible loue & pity.

SIMPLICITIE.

SIMPLICITIE hath pure, faire, and free actions; as may bee ſeene in children, and young Virgines, voide of all malice, and are therefore merry, baſhfull, and quicke, without any feeling of wiſedome or gravity; holding in their hand and playing with apples, balles, cattes, dogs, birds, fowles, &c. Wherein wee muſt be careful, that wee fall not into the errour, of making children doing that which they are not capable of: as to reade, play on inſtruments, or any thing which is not incident into their yeares. Wherefore, obſerving this wee ſhall eaſily be able to repreſent in them the true childiſhneſſe; by croſſing of their legges, turning of their bodies, bowing the head, with the finger in the mouth &c. Which I omitte for brevity ſake; thinking it ſufficient to ſpeake onely of one other kinde of ſimplicity, wherby purity, & the loyaulty of the minde is ſhewed; as for example; it is reported of *Apelles* that hee excelled as much in ſimplicity of nature, as in ſkill. And of late workemen *Ra. Vrbine, Gandentius &c.* Obſerue

OF PAINE, WONDRING, DEATH, FOLLY, RVSTICITY, DESPAIRE, TROVBLESOMENES, HAREBRAINNES, PATIENCE AND LVNACY

CHAP. XVI.

HAVING intreated in generall, and in particular, of the *naturall* and *accidentall* motions & actions of the body, proceeding originally from the minde; now it remaineth that I lay downe the particular gestures of the *accidentall* passions and apprehensions, which I could not handle vnder those generall rules; and surely these are of no lesse moment then the rest, for such as desire to proceede orderly in their pictures, imitating the truth of the *life*, as their best patterne. Now the first of these passions is Paine.

PAINE.

PAINE, according to the torment a man indureth, enforceth the bodie to actions of sorowe. Which * *Achilles Statius* describing in the person of *Prometheus* bound to the rocke, with the Vulter tearing out his liver, saith; that he drewe in his belly and his breast, gathering together his thighes for very griefe. For he still invited the birde anewe to his liver, & his foote on the cõtrary side being streatched forth below, strained the sinewes vnto the top of the fingers, expressing the griefe of his whole body; with drawing in his eiebrowes, strayning his lips, and shewing his teeth. Besides, it causeth a man to inwrap his body after divers fashions, turning his eies &c. as in those that haue taken poison, or bin bitte with a serpent; which was most excellently expressed, by those three worthy *Rhodian* Painters, *Egisander*, *Polidorus*, and *Athenodorus* in that famous *Laocoon* with his sonnes, where one picture sheweth Painefull, the second Dying, and the thirde Compassionate actions: which worke is to bee seene this

* Lib. 3. Engl. pag. 53.

day

day in *Bel-veder* at Rome. Not much differing from these, should Saint *Sebastians* actions be, when he was shot to death; Saint *Steuens* when he was stoned; and Saint *Peters*, when he was crucified with his heeles vpward; and generally, the other Martyres; whose gestures ought to bee correspondent vnto the manner of their torture: for the fire causeth one motion, as in Saint *Laurence*; the sword another, as in Saint *Bartholmew*, and so in the rest. Whence it commeth to passe, that in those which suffer punishment and are pained, you shall see so greate variety of pulling in the lims, throwing abroade the armes, knitting of the browes, turning and shutting of the eies, drawing together, and opening the mouth, feares, out-cries, shakings, burnings, sweats, sighes; and that not onely for the paines of our owne torments, but sometimes for other mens; as for the death of a child, brother, or deere friend. Farthermore, paine causeth a man to stretche his veines, crie out, looke pale, beate himselfe, cast abroade his armes, despaire, clitch his hands &c. Which must be expressed in olde *Iacob*, when his sonnes shewed him the bloody garment of his son *Ioseph*, in token that he was slaine by a wilde beast; And in such like gesture must our Lady bee represented, when shee standeth by the crosse, beholding her sonne so cruelly tormented by the *Iewes*. In like manner must the vnhappy mothers of those Innocents be pictured; whiles they behold them, most savagely murthred in their owne armes. Examples whereof we may take, from *Raphaels*, and *Biaccio Bandinellos* printes of the Innocents.

VVONDERING.

VVONDERING hath such kinde of motions, as *Ariosto* describeth, saying:

Tell you I shall, and shew your wonderment
VVith bitten lippes, and eyebrowes arche-like bent.

And Petrarke.

VVhich make an other shake for verie wonder.

It makes a man attentiue, stil, and immooueable like a stone, at the hearing of some strange matter; as wel speake *Arioste* of the amazed and wondering champions, in the presence of *Rodomont* saying. Cant. 46.

At this each man amazed standes deviſing,
VVhat proud and saucy fellowe this might be:
From talking and from eating each man stayes,
To harken what this lofty warrier sayes.

This affection fitteth those also, which vppon the sudden are astonished at the sight of one who is pitifully wounded, or felled to the ground; and in a word, at the sight of any extraordinary and strange matter; as likewise those *Romanes* ought to be made standing, when they sawe the fyer rise out of the earth, and the *Vestal* Virgine carry water in a sieve; *Porsenna* and the other standers by, when they sawe *Mutius Scevola* put his owne hand into

the

the fier; the *Ægyptians* & *Magitians* in presence of *Phaaro*, when *Aarons* rod was changed into a Serpent. At the sight of such miracles, every man stands very attentiuely admiring, as it were besides himselfe; as the *Romans* did, when *Simon Magus* fell downe headlong out of the aire, and brake his necke. Where you might see a great company assembled together, crowding one another, with a confused whispering, & soft reasoning betweene themselues; one gazing at, and applauding his strange fal, without laughter, but full of wonder; another standing astonished and melancholy, with a desire to marke, to prie into, to thrust into the company by force, to smell after the event, to thrust and throng together in the presse, and as it were fill vp the knot, and inlarge the ring, with pointing of the finger, and the hand, throwing abroade the armes, thrusting out the belly, bowinges, turninges, stedfast lookes, &c. which the ingenious Painter will imagine of himselfe.

DEATH.

DEATH (which is nothing else but a privation of life, or separation of the body & the soule) hath manifold actions in bodies. For if it come vppon the sudden, as vnto those who are slaine, it makes them turne vp their eies, so that they hide halfe the blacke aboue, & gape, as *Virgil Æn.* 4 very wel describeth it: but cõtrariwise, it causeth divers other effects, when it comes by litle and litle, after that a man hath suffered some long payne, or by some other accident. Which things a good painter ought well to vnderstand. Wherefore, if he be to represent *Pallas* slaine by *Turnus*, or *Turnus* by *Æneas*, he must not make the lims altogether meager and dried, as if they had died of some lingring and pining disease, except they had bin in their life time thin & abstemious; as were S: *John Baptist* in the wildernes, & *Mary Magdalen*. But if a man die of a pining disease, he must be expressed sharpe & leane, and likewise if he haue lyen dead a good space; as *Lazarus* when he was raysed, and others mentioned in stories: & in this sort we must consider, that as the motions of the mind, doe cause the body to mooue according to the powers thereof; so likewise the gestures caused by Death, make the body immooueable like the Earth, voide of all force and agility in all the members. As *Daniel Riccarelli* observed most iudiciously in *Christ* taken downe frõ the crosse, which he painted in *Rome* in the *Trinity* Church; *M: Angelo* in a dead *Christ* cut in marble in his mothers lap, which is to be seene in *S. Peters* in the *Vatican*, wherin appeare the true motions of death; because all the lims are made hanging, without any vigour or strength to sustaine themselues. Which we ought the more diligently to obserue, least we fall into the errours of such as giue quicke motions vnto dead parts, making them seeme as if they were able to support and sustaine themselues.

FOLLY.

FOLLY hath fooliish and vaine actions, crossing all the actions of reason and vnderstanding; as absurd dauncing; provoking the company to laugh, apish gestures of the body and hands, turnings of the arme, the head,

and

and all the body, girning, mopping and mowing, with other fonde geſtures of the mouth, and eies; like thoſe which *Ariosto* moſt fitly deſcribeth in his *Orlando*, and other forcible actions, vppon none occaſion &c. Which motions doe alſo appeare in ſuch as abound with drie choler, cauſing them to wax very angry, and crie out though no man iniury them, ſtrike whomſoever comes in their waie, and lay hands aſwell on themſelues as on other men: But ſuch as haue aduſt bloud, doe much exceede in laughing, ever vaunting of greate matters, promiſing much of themſelues, and making much ſporte with ſinging and dauncing; whereas thoſe who are oppreſſed with the blacke dregges of bloud, are alwaies Melancholy, and ſubiect vnto ſuch dreames as affright them for the preſent, and make them timorous afterwards. It commeth to paſſe alſo, that ſuch as are ſurcharged with the like paſſions, vſe to throwe vp their hands ſuddenly, ſometimes to their heade, ſometimes to their bearde, plucking of their hayre, with ſuch like follyes.

RVSTICITY.

RVSTICITY hath ſlowe, clowniſh, and vnreverent actions; as to leane with the arme or legge, vppon whatſoeuer is next him; as we may ſee daylie in country people, ſcullens, and ſergeantes, and ſuch like odde fellowes. From the obſervation of which actions, we ſhall the better learne the civile geſtures by their contraries; eſpeciallie when they are accompanied, with the formes and habites anſwerable vnto the geſtures of rudeneſſe.

DESPAIRE.

DESPAIRE hath actions betokening a privation of hope and contentment; as to beate with the hands, teare the lims and garmentes about a dead body, of whoſe recovery they haue no hope: as *Thiſbe* vppon *Pyramus*, when being out of loue with her ſelfe, ſhee caſt her bodie vppon the pointe of the ſworde and ſo died; or for ſome notable diſgrace taken in warre, as *Saul*, who being deſperate cauſed his three ſonnes to bee ſlaine in his ſight, and at the laſt fell vppon his owne ſworde: or for the loſſe of ſome pleaſure or contentment, as *Cleopatra* for *M. Antonius*, who therſore ſtunge her ſelfe to death with a Serpent; and *Dido* for *Æneas*, when (according to *Virgills* deſcription) firſt ſtabbing her ſelfe with a dagger, ſhee threwe her ſelfe with all her iewels and treaſure, from an high rocke into the ſea: or as *Cato Vticenſis* and *Mithridates*, that they might not fal into their enemies handes; or *Nero* with the remorſe of his infamous cruelty; and *Lucretia*, that ſhee might not liue after ſhee was defiled; or *Achitophel*, and *Iudas Iſcariot*, who therefore hung themſelues. Or finally for feare as well ſpeaketh the Poet.

The

The troupe of Ladies runnes about and flies,
And scar'd with feare to him for succour cries:
They weepe, they rore, they beate, they catch, they rase,
Their breast, their necke, their hayre, their eies, their face.

And for divers other mishappes, from whence doe arise greate variety of desperate motions; as strangling, falling downe headlong from a steepe hill or rocke &c. All which actions would be resembled deliberate, and such as may terrifie the desperate person from executing his purpose.

TROVBLESOMENESSE.

TROVBLESOMENESSE hath actions contrary vnto the former: for it causeth men wholly to apply and bend themselues to the troubling and molesting of other folkes, and may be observed in insolent, stately, ignorant and envious people; as *Cain* towardes *Abell*; *Cham* against his brethren; *Ismael* towards *Isaac*; *Esaw* against *Iacob*; *Saul* against *David*; *Absalom* against *Amnon*; &c. who never ceassed to molest, iniury, and trouble other men.

HAREBRAINNESSE.

HARBRAINNESSE hath ridiculous, furious, and phantasticall motions, proper vnto those who are never longe of one minde: and therefore in an instant you shall see them scornefull, angry, merry, cheerefull, liberall, covetous, proud &c. They doe also belong vnto such, as after the manner of stage-players sustaine the persones of children, roysters, humble men, tyrants, olde folkes, women, &c. with divers kindes of dauncing, and scorning the company; by framing such opposite pleasant gestures, as in a moment procure laughter, loathing, and admiration.

PATIENCE.

PATIENCE hath actions of humility, voide of defence, and (in a word) such as are vsually expressed in the Passion of *Christ*; Insomuch that Painters are bound to represent it in *Christ* with al the effects thereof, when the Iewes misused and derided him; but especially when hee is made bound to the piller and whipped, shewed to the people, and crowned with thornes, whiles hee carrieth the Crosse to the mount, wherevppon hee was fastned, and lifted vp into the ayre; where hee never shewed any signe of resistance, escape, or avoyding his Martyrdome. As also did the blessed Martyres for loue of him in their Martyrdomes, tortures, and deathes; where they standing most patiently did sometimes lift vp their eies to heaven

heaven in hope, sometimes downe in humility; framing their externall gestures according vnto the evill they indured.

LVNACIE.

LVNACIE (to conclude) hath motions like vnto his in the Gospell whome *Christ* cured; distracting men, in which distraction they neither know what to thinke, nor what to doe. For the better expressing whereof, first wee must make them with rent and torne hayre, squint eies or distorted, filthy nostrels, swelling lippes, strangely bending, teeth all befomed and appearing more in one place then an other, their armes, handes, and legges trembling, so that they are in continuall danger of falling, like a man, whose strength fayleth him, and yet woulde goe, shaking their heads, and mooving their whole body, with a pale, wanne, or blacke and blewe colour. In which sorte we may represent the fore-named man in the Gospell, because hee was possessed with a Divell, with the former actions a little more vehement. Now of these there is an other sorte called *Epileptici* of *Hipocrates* and the other Phisitians, whereof there bee 3 kinds; some, who standing with their body vpright streach out their legges; some, who so bowe themselves together forwards, that their knees touch their face; and others, who bende themselves backewards so far that their heeles touche their head. So that according vnto the truth of the history; they must bee represented somtimes one way, sometimes another.

OF DIVERS OTHER NECESSARIE MOTIONS.

CHAP. XVII.

BESIDES the motions already declared at large, for the better vnderstãding of such other as might hereafter serue for our purpose, it is to be obserued, that ther are certaine others of no smal importance, which are to be referred vnto that which is most comely, and agreeable to mans bodie; aswell in respect of such effectes as proceede from the same; as also in regarde of the times and seasons, together with the consideration of the obiects, offering themselues to our sense. For the better attaining wherof, we must in all the actions and gestures, make choice of the chiefest and most principall, searching them out most diligently, & deducing them from the circumstances, which are found in the party to be represented: as *Leon: Vincent* did in the * *Cartone* of S. *Anne*, which was afterwards transported into Fraunce, and is now to bee seene in *Millane* with *Aurelius Lovinus* a Painter; in the border whereof there are many draughtes, expressing the greate ioy and myrthe which the Virgine *Mary* conceaved, when she beheld so goodly a child as *Christ* borne, considering with her selfe, that shee was made worthy to be his Mother: And likewise in S. *Anne*, the ioy and contentment which shee felt, seing her daughter become the blessed mother of *God*.

Vide Geor. Vasari della pittura cap. 16.

Moreover, in a table to bee seene in the Chappell of the Conception in S. *Francis* Church at Millan, wherof I shall have occasion to speake in the booke of *Light*; where you shall see how S. *Ihon Baptist*, kneeling with his handes together, bowed towardes *Christ*; which was an action of obedience and child-like reverence; and in the Virgine, a gesture of cheerefull contemplation whiles shee beheld these actions: and in the Angell, an action of Angelicall beawtie, in consideration of the ioy which was to betide the worlde by this mysterie: in *Christ* as yet a childe Divinity and VViſedome:

where

where the Virgine *Mary* alſo kneeled by, holding *S. Ihon* in her right hand, and ſtretching forward her left hand which was ſhortened; and finally the Angel holding *Chriſt* in his left hand, who ſitting by, looked vppon *S. Iohn* and bleſſed him. Againe, diverſe other famous Paynters and Lights, of the Art, have obſerved other motions; as Contemplation in caſting the eyes vp to heauen, admiring the Angelical Muſicke, and neglecting for a time all inferiour Muſicke with the handes, inſtruments, and other earthlie Melodies. Which motions were expreſſed in that ſingular table of S. *Ceeily* which *Raph:* painted with 4 other Saints, which worke is now to be found in Bolognia at *S. Iohns* in the *mount*. The Agony alſo & ſorrow of the afflicted, which *Anton: Correggio* expreſſed moſt artificially in his own city, in *Chriſt* praying in the garden; as likewiſe want, panting, ſweating, ſleeping, threatning, and the motion of the flaming fier: all which are moſt liuely expreſſed by thē in divers places. And now to come to the Poets, that which *Arioſto* ſpeaketh of his *Orlando*, may ſerue for a moſt fit example herein.

His legges and handes he ſhakes, and breathes withall,
VVhiles from his face the liquid droppes doe fall.

And in an other place, of a man grievouſly diſeaſed, famiſhed, and out of harte, in the perſon of the ſame *Orlando*, when *Angelica* found him lying vppon the ſhore, Cant. 29.

Rough, griſly hair'd, eies ſtaring, viſage wan,
Sunburn'd and parch't, and all deform'd in ſight:
In fine, hee look't (to make a true deſcription)
In face like Death, in hewe like an Ægyptian.

And that of *Dant* (deſcribing a ſhip-wracke in a great tempeſt at ſea where the men are ſaved,)

And even as they who panting at a wracke,
Scap't from the ſea; and gotten to the ſhore,
Turne to the dangerous water, and looke backe.

And thus much for examples. For he that woulde ſet downe all the examples which would ſerue for the ſhewing, how in every effect wee ought to chooſe the moſt proper motions, without which the picture wilbe of ſmale worth, ſhould grow infinite. We muſt alſo haue regard to the ſeaſons: for the Sommer cauſeth open, and weariſome actions, ſubiect vnto ſweating & rednes. The Winter reſtrayned, drawne in, and trembling. The Spring merrie, nimble, prompt, and of a good colour. The Autume doubtfull, & more inclyning vnto melancholy then otherwiſe. Notwithſtanding, if you be to paint a labouring man, you muſt without any regard of the ſeaſon (though more of Sommer then any of the reſt) repreſent him with rayſed lims, ſwelling and ſtanding forth, ſweating and burning, eſpecially in ſuch as carrie burdens, draw great waights, or vſe vehement leaping, walking, ieſting with weapons, fencing, and ſuch like exerciſes. Laſtly, ſleepe cauſeth no motions of Vigour or force to bee repreſented, but as if the body were without life. Wherefore wee muſt take heede, we doe not (as ſome vſe) giue vnto thoſe which ſleepe ſuch kindes of actions in their lying, as in probabilitie will not ſuffer them to ſleepe, as wee ſee oft tymes in men

lying athwart ſtones, benches &c. being repreſented with their lims ſupported by their owne force. Wherein it is evident, that ſuch Painters know not how to obſerue decorum.

Farthermore, there are motions proceeding from the *taſt*, as dayly experience teacheth vs, for ſowreneſſe, and bitterneſſe cauſe the bending of the eielids, and other parts; ſweete and ſavourie, a cheerefull countenance; the like of good ſmelles, whereas contrariwiſe, badde ſmelles make vs draw in the noſtrells, looke aſide, turne the backe, with wrinkled eielids, eyes almoſt clozed, and mouth drawne in. Of *hearing* and *touching* there are alſo cauſed diſtinct motions in our bodies. As for example, from ſharpe ſoundes and noyſe, riſeth ſudden feare and affrighting. From touching any hotte thinge, quicke and ſpeedie motions; from touching cold things, reſtrayned and fearefull motions, as in ſuch as in the winter touch yce or ſnowe. And ſo I conclude of *ſeeing*, for in looking vppon thinges exceeding bright, the ſight is offended, and a man withdraweth himſelfe for ſafegard; in beholding obſcure thinges, the eies are ſharpned by drawing neere and as it were clozing them, as Painters vſe to doe, when they woulde looke neere on a thinge. Which effect is cauſed by a picture ſet a farre of. And heere I will conclude thoſe ſimple motions which are of moſt importance, proceeding vnto thoſe which conſiſt of multiplicity.

OF

OF THE CONCORD AND DISCORD OF THE MOTIONS, AND OF THEIR VNITING.

CHAP. XVIII.

NOvv (beſides the motions already mentioned both in generall and in particular, all which ought to be expreſſed orderly in pictures) it is farther expedient, that in regarde of the concorde and diſcorde of the motions, wee conſider how two, three, or fowre, may bee vnited together, and expreſſed in the ſelfe ſame body, ſhewing forth their vigor in the ſame face: which thinge the beſt Painters both ancient and new haue donne, (though very fewe) for the more eaſie vnderſtanding. Wherefore (according to the fore-ſayed order of the originall of the paſſions of the minde together with the foure humors, and their agreemēts) we muſt proceede, by making them ſpring forth like branches; from their bodie.

Firſt then theſe are enemies, and can never bee vnited together in the ſame ſubiect; as *Anxiety*, *heavineſſe*, *ſadneſſe*, *ſtubbourneſſe*, and *roughneſſe*; with *temperateneſſe*, *modeſtie*, *gratiouſneſſe*, *royalneſſe*, *clemency* and *cheerefulneſſe*. Nor yet *timiditie*, *ſimplicity*, *humility*, *puritie*, *and mercifulneſſe*; with *violence*, *rage*, *arrogancy*, *audacity*, *crueltie* and *fierceneſſe*.

On the other ſide theſe agree: viz. *anxiety*, *heavines*, *ſadnes*, *ſtubbournnes*, and *roughneſſe*, with *timidity*, *ſimplicity*, *humility*, *purity*, and *mercifulnes*, and may be vnited (but never with that facility and ſympathy) with *violence*, *rage*, *arrogancy*, *audacity*, *cruelty*, and *fierceneſs*; *temperatnes*, *modeſty*, *gratiouſnes*, *royalnes*, *clemency*, and *cheerfulnes*, may accord with *timiditye*, *ſimplicity*, *humility*, *purity*, & *mercifulnes*, as alſo with *audacity*, *fiercenes*, *magnanimity*, *liberality*, *comelineſſe*, *wantonneſſe*; and ſo through all the other

motions wee ſhall eaſily finde out all their agreementes, and diſagreementes: which being perceived and vnderſtoode, wee ſhall afterwards eaſily couple the motions together, and repreſent them in countenances in ſuch ſorte, as ſhalbee fit for Hiſtories, and for the effectes, from whence they ſpringe: as for example, in *Abraham* when hee muſt ſacrifice his ſonne to GOD, both *piety* and *obedience*; and in *Iſaac* both thoſe, but mixed with *feare* and *ſorrow*.

Beſides, there are ſome motions which are enemies in the higheſt degree, and yet notwithſtanding may agree with ſome other, and by this meanes agree together with them in the ſame ſubiect: as for example, *boldeneſſe*, and *feare*, are vtter enemies betweene themſelues, nevertheleſſe each of them agreeth with *honeſty* and *wantonneſſe*; In like ſort, theſe two haue no concorde, being flat contraries, notwithſtanding there is agreement betweene theſe and *myrth* and *liberality*, as alſo betweene *malice* and *fidelity*, although theſe too be at open varience. In like manner *Cruelty* and *pitie* are moſt contrary, notwithſtanding they may agree with *wantonneſſe*, *merrineſſe*, and *chaſtity*; *comelineſſe*, and *baſeneſſe*, diſagree betwixt themſelues, and agree with *humility*.

Loue and *hatred* notwithſtanding they be ſo great adverſaries, may be reconciled and made friends with *content*: *honour*, *and ſhame* agree with *myrth*, *myrth* and *melancholy* may agree with *piety*, *wantonneſſe*, *cruelty*, *fidelitie*, *liberality*, *religion*, *wiſedome &c. Conſtancie* and *wavering* being repugnant betweene themſelues, take place both in *wantonneſſe*, *cruelty*, *piety*, and *honeſty*; *Paine*, is enemy vnto *eaſe*; *myrth*, *avarice*, and *liberalitye* ſorte with divers other vices. *Fury* and *moderation*, with *fidelity* and liberality; *arrogancy* with *modeſty* and *mirth*; *boldneſſe* and *force*, *impudency* and *ſhamefaſtneſſe*, with *liberality*, *force* and *obſtinacy*; *Iuſtice* with *ignorance* and *wantonnes*; *honeſty*, and *mirth* with *Religion*.

Beſides, theſe agree together; *Iuſtice*, *honour*, *comelineſſe*, *wiſedome*, *conſtancy*, *gentleneſſe*, *boldeneſſe*, *liberality*, and *myrth*. But *wantonneſſe* is a friende vnto *boldneſſe*, *liberality*, and *myrth*, though not to the others; *honeſty* vnto all; *hardineſſe* and *melancholy* vnto *conſtancy*; and *boldneſſe* vnto *hardineſſe*.

Farthermore, wee ſee that *feare* and *ſweating* ſtande not together, and yet they are vnited in *Paine*; *paleneſſe* and *bluſhing* are contraries, and yet they meet friendly in *Paine*. So alſo amongſt the vices, *inſolency* and *knavery* diſagree, and yet ſorte with *wantonneſſe*; feirceneſſe is an enemy vnto *fearefulneſſe*, notwithſtanding they ioyne with *inconſtancy*. *Bragging* is an enemy vnto *inconſtancy*, and agrees with *fiercenes*, *cruelty*, *ignorance*, *pride*, *VVantonneſſe*, *inſolence &c.*

Pride and *baſeneſſe to ſtifneſſe* and *hatred*; *Violence*, *fury*, and *rage*, are all enemies to *ſlouth*, but they agree in *hatred*, *revenge*, *mortality*, and *death*. *Miſerableneſſe*, and *vaineglory* are contrary, yet they agree with follie and ignorance. *Statelineſſe*, *Vaineglory* and *deſpiſing*, with *trechery hatred*, and *rigour*.

Laſt of al betweene vitious motions theſe are friends; *Inſolency*, *fiercenes*, *cruelty*,

cruelty, *boldneſse*, *obſtinacy*, *impiety* and *rudeneſſe*, and can never accorde with *fearefulneſse baſeneſse*, *ruſticity &c.* And theſe may agree with *inconſtancy*, *ignorance*, *variety*, *wantonneſſe*, *filthineſſe &c.* which agree with the aboue mentioned.

And thus whoſoever ſhall ioyne the motions together, according vnto this method of concord and diſcorde, which I haue ſhewed to be found in them, ſhall not onely attaine vnto the eaſineſſe of repreſenting whatſoever hee liſt, but alſo to the commendation of a good Painter. As for example, in repreſenting *Iupiter* moſt kindly courting and embracing Io, hee ſhall expreſſe, that pleaſaunt cheerefulneſſe which agreeth with his milde nature, mixed and tempered with *maieſty*, *boldeneſſe*, and *wantonneſſe*: though I ſay hee were naturally and by occaſion pleaſaunt and cheerefull. For if hee ſhoulde bee otherwiſe deſcribed, hee woulde not eaſilie bee taken for *Iupiter*: ſo that you may alſo reſemble in a childe *kindeneſſe*, but with an action, of baſeneſſe, and rudeneſſe, which if wee ſhoulde expreſſe in *Chriſt*, woulde be moſt abſurde.

OF CERTAINE MOTIONS OF HORSES.

CHAP. XIX.

THere are divers other important motions of an Horſe, beſides thoſe which hee naturally performeth with his lims, for the vnderſtanding whereof thoſe will ſerue, which ſhalbe handled in the booke of *Practize*. Now a Horſe mooveth to none other end, but to performe ſome effect, and therefore hee mooveth according vnto that, as alſo according vnto ſuch accidents as ſhall afterwards fall out. And heerein wee muſt be very circumſpect; becauſe the whole arte of drawing horſes dependeth hereon; and to make this obſervation more familiar, wee ſhalbee much holpen by the labours of other men; as well in Painting and Carving, as in writing, for the better finding out of theſe actions and effects of Horſes from the *life*, and diſpoſing them according vnto their dewe conveniency and decorum. For ſurely in difficult matters it much availeth, to bee directed by, and haue an eie to former examples: Wherefore, I purpoſing to handle theſe motions according to their effectes, haue made vſe of Poets and other writers, who haue ſo well deſcribed them in words, as it is impoſſible to Paint them better, with the pencell.

Lib. 1. pag. 15. And firſt of all, *Achilles Statius* expreſſeth them moſt admirably in an affrighted horſe with his rider on his backe, where deſcribing *Clinias* his horſe (whereon *Caricles* a goodly young gentle-man ſate) he ſaith; that raining vp his horſe, and wiping his face all dropping downe with ſweat, there was a ſudden noyſe made behinde him, wherewith the horſe being feared leaped, riſing an ende in the aire, and carried away the younge man in moſt furious ſorte; for champing his bit, wringing his necke, ſhaking his mane,

and

and waxing madde with feare, hee flew headlong thorough the ayre, his fore-feete prauncing forward, his hinder-feet striving to overtake the former; whence the horse beeing all chafed, and madded with leaping now vp, now downe, by the swiftenesse of his feete, strove with Fortune, waving his backe like a ship and vnhappy *Caricles* waving vp and downe with this storme, was tossed from side to side in the saddell like a tenice ball, somtimes falling backwards vpon the croope of the horse, & sometimes forwardes on the necke; insomuch as he was most grievously beaten with the tempest, & being now no more able to rule the raines, having committed himselfe to the violence of the course, stoode at the mercie of Fortune. Whence the horse running with might and maine, lefte the beaten waie, and leaped into the thicket; where after many other accidents, at the length he concludeth, that the miserable younge man being trampled on, hanging on the trees, and grievously rent and torne, was lefte deade. *Arioſto* in tending to shew the violent stroake which two horses indured in an incounter, saieth thus. Cant. 2.

This fierce encounter was so harde to beare,
That good Alfana to the grounde inclin'd.

And in his last Canto in the incounter betweene *Rodomont* and *Ruggero*,

----------and both gaue stroakes so sounde.
As made both horses cruppers kisse the grounde,

And againe, speaking of a resty horse that would not goe forwards, he described *Baiardo*, after he came into *Sacripants* hand, in this sorte.

Hee stoppes, when hee shoulde make a full careere,
Hee runnes, or trottes when hee woulde haue him rest:
At last, to throwe his rider in the mire,
Hee plungeth with his head beneath his breast.

Againe horses ought not to bee without motion when they stand still, but, at the least, to bee made as *Arioſto* speaketh of *Frontino*.

Champing his fayre rich bitte all froatht and fom'd,

And if you bee to make a lackie holding him in his hande, you shall giue him such motion, as *Taſſo* teacheth Cant. 1. of his *Amadigie* saying,

A gallant steede and over coloured gray,
Stard in the forehead, with his three feete white,
The faire froatht bridle oft he champt in play,
And loudlie neighing, far was heard outright:
His swelling nostrels snuft, and swift away,
He e turn'd with everie little boy and light:
Nor was hee long in one place standing founde,
But eftsoones with one foote hee smote the grounde.

Wherefore

Wherefore I conclude, that amongst the best Poets both *Latine* and *Italian*, we may finde examples of all sortes of motions, which I omit here for brevity sake. It may suffice then, that I haue touched these fewe, according vnto my promise; to the intent, wee might precisely knowe, how to giue the most convenient motions vnto horses; as aboue others *Leon: Vincent*, hath taught for the most parte; who excelled all the late workemen, and amongst the ancient hath (peradventure) gone beyond the painter *Nealces*, who (being singular in this Arte) hauing painted a weary horse, made also the fome of his mouth in such sorte, as you may reade. In like sorte they woulde bee represented, as if they seemed to snorte, leape, flinge, and neigh at the sounde of the trumpet; and in those which are terrible & dangerous, we must giue a resemblance of feare & trembling, as may bee seene in S. *Georges* horse, when he drew nere to the Dragon, done by *Cæsar Sestius*; where you may see most liuely expressed, that violence, which compelled him to retire and flie the vgly sight of the Dragon (though he were most stronglie held in by the Saint, vnto the verie ende of that worthie exploit. Whereof I haue now a draught, with divers others of *Leonards*, wherin he was no lesse excellent then in that; as amongst many other things may appeare by a horse wrought in Plasticke, with his owne hand, vppon whose backe sate *Leon: Aretinus* the Carver.

OF

OF THE MOTIONS OF LIVING CREATVRES IN GENERALL.

CHAP. XX.

AS the motions of mens bodies, and of Horſes handled before, are different betwixt themſelues (as it is alreadie ſhewed) ſome of them being ſlowe, and others ſwifte, according to the quality of the body, mooving the paſſion wherewith they are ſurcharged, and the habite and conſtitution of the bodie it ſelfe; inſomuch as a man of a groſſe body and quicke ſpirite cannot performe q uicke, luſtie, and nimble actions, like vnto a ſlender, well ſet, and moderately fleſhie man, ſo out of queſtion, all other living creatures haue their diſtinct motions, by reaſon of the ſeverall qualities, and diſpoſitions of their bodies. For in all mens iudgements it were abſurde, to expreſſe the luſty and nimble actions of *Alexanders* couragious *Bucephalus*, in *Iupiter* turned into a Bull; or to make miſerable Io changed into a Cowe, running, and carrying her head a loft, with nimble legges gathered vp on high, as *Cæſars* Harte ſhould be drawne; Nor yet *Calydons* body ſo fierce as the *Nemæan Lyon:* Nor *Caliſto* with her ſonne *Arcas* turned into a Beare, ſo quicke & ſwift as the Leopard of the 3. *Magi*; or the Tigre of *Coſimus Gran Duke* of *Tuſcane*; or *Iacobs* lambes ſo light footed as *Cephalus* his dog, &c. Beſides this, we muſt obſerue the paſſions of the creatures, according vnto which they are mooved, and accordingly expreſſe them; As *Leonard Vincent* did, who Painted a Dragon fighting with a Lyon, with ſo greate skill, that all the beholders doubted which of them woulde conquer, ſo well he expreſſed in each of them the motions of *defence*, and *offence*. Of which peece my ſelfe haue a coppy, by which I ſet no ſmall ſtore. And for the more perfit vnderſtanding of the nature of

ſuch

such creatures, and the reducing their effectes and motions vnto memory, I holde it expedient (omitting those of ancient monuments) to reade the Poets, who in similitudes and examples touch them generally; as we may finde in * *Homer*, *Virgil*, *Ovid*, *Horace*, *Catullus &c.* all which the worthy *Ariosto* hath imitated in that his incomparable *Furioso*, where I remember I haue read Canto 2. this stanza, for our purpose, of two dogges fighting.

* Our English Painters may reade Sir Phi: Sidney, Spencer, Daniel, &c.

Like as two mastiue dogges with hungrie iawes,
Moou'd first with hate, from hate to raging ire,
Approach with grinning teeth, and grisly iawes,
VVith staring eies as red as any fire;
At last they bite, and scratch, with teeth and clawes,
Tearing themselues, and tumbling in the mire.
So after biting and reproachfull words
Sacrapant and Rainaldo drewe their swords.

And in an other place, expressing the actions of the Eagle in catching a Serpent, he saieth: Cant. 10.

Even as an Eagle that espies from hie,
Among the herbes a partie-coloured snake,
Or on a banke sunning her selfe doth lie;
Casting the elder skin, a newe to make,
Lies hovering warily, till shee may spie
Auantage sure, the venom'd worme to take,
Then takes him by the backe, and beates her winges,
Mauger the poyson of his forked stinges,

And in an other place, describing the Eagle seazing vppon his pray with his talents: Cant. 11.

So haue I seene a VVolfe to beare away
A lambe, from shepheards folde; so haue I seene,
An Eagle on a sillie Doue to pray,
Soaring alofte the earth and heaven betweene.

And againe, of a Boare ranging through the woodes. Cant. 14.

As a wilde Boare with furious rage possest,
His hastie way through reedie thickets takes,
Hee eft soones with his tuskes, and snowte, and breast,
VVide breaches each where as hee passeth, makes:

And speaking of a famished Lyon: Cant. 18.

Looke how a Lyon fierce with famine pin'd
Comming vnto a flocke of sillie sheepe,
VVhere neither fence, nor people shee doth finde,
Spoyleth the flocke the whiles the shepheards sleepe.

Againe in the 19. Cant. of a Beare.

Even as a Beare that woulde defende her whelpe,
Hovers about, although shee cannot helpe.

And speaking of the Bees when the swallowe commeth amongst them Cant. 26.

If

If you haue ſeene the honny-making bees,
Leaving their hiues, and going out in ſwarmes,
When as their kings and maiſters diſagrees,
And they make campes in th' aire like men at armes;
Straight in amongſt them all the Swallowe flees,
And eates and beates them all, vnto their harmes.

And in the 27. Cant. talking of a Bull.

Euen as a Bull his loued heard that leaues
By his ſtrong rivall forced to be gonne,
Among the trees all clad with thickeſt leaues,
Hideth himſelfe, and ſeekes to be alone.

And in the 18. Cant. ſpeaking of a Lyon.

Even as a Lyons whelpes that ſee a Bull
Are at the firſt of his great ſtrength affraid;
But when they ſee their ſire to teare and pull
His throate and ſides, they runne their ſire to aide,
And flie vppon his face and horned skull,
Till proſtrate on the ground they haue him laide.

Theſe and ſuch like examples are found in good Poets, whereby it will eaſily appeare, after what ſorte the diuerſe motions of liuinge creatures ſhould bee expreſſed, when we cannot come to drawe them by the *life*. Only the reading of Poets, Hiſtoriographers, and other writers, will much help vs for the vnderſtanding of the Natures and formes of living creatures; as alſo to know how to giue vnto eache his proper and dewe motion: ſo that wee ſhall not make any creature fighting with ſuch a one as he is naturally affraide of, nor conquering him whome he cannot, nor keeping company with his naturall enemy; as making a Lyon ſtanding ſtill when he ſeeth the cocke, but rather to flie away from him; as alſo the Eagle at the ſight of the Griffon. And ſo it may bee ſayed of the reſt, according vnto their kindes, loue, or hatred; ſtrength or weakeneſſe; boldeneſſe or fearefullneſſe.

OF THE MOTIONS OF HAYRE.

CHAP. XXI.

LOoke how many waies a mans body may be mooved, as vpwards, downwards, on both ſides, forwards and backwards, ſo many waies alſo is the haire moued, beſides caſting it ſelfe round. It muſt be turned vpwards, when you would repreſent one frighted at ſome fearfull ſight, or other great danger: Beſides in ſuch as are ill marked by nature, the lockes or plaine ſeakes of haire called *cow-lickes*, are made turning vpwardes. Againe the haire is gathered together on high, and ſpread abroad, when a man is imagined to ſtand in ſome high place, where the wind may blowe vp from below, or ſome fire flaming may mooue it, as we may ſee in thoſe who are burned, how the flame reacheth vpwards. Haires turning downwards are thoſe which being caſt abroad fall vppon the ſhoulders, as in thoſe who kembe and trim their long lockes; or naturallie as *Chriſt* and the Apoſtles vſed to weare theirs: and other alſo after the cuſtome of the *Grecians*, *Hebrewes*, and *Perſians*. In like ſorte thoſe which hang downe are alſo proper vnto poore folkes, beggers, and ruffins.

Thoſe which flie on this ſide and on that, belong vnto thoſe who are ſuppoſed to haue the wind blowing on one ſide, who carrying out their face in the aire, haue their haire blowen abroad on the contrary ſide; or elſe when a man boweth on one ſide to doe any thing. They mooue forward and backwards, alſo in reſpect of the aire or blowing of the wind, which if it blowe before, they are ſcattered backwards, if behind forwards. The ſelfe ſame effect is cauſed by bowing forward or backward, becauſe the haire being not able to ſuſtaine it ſelfe, alwaies falleth to the loweſt part.

VVherefore *Chriſtes* hayre when he waſhed his Apoſtles feete, hunge after

after this mãner, as likewise *Mary Magdalen*, when shee lay a long at *Christs* feete. Notwithstanding they flie forwards and backwards also, when one runneth; as in *Daphne* when shee runne awaie from *Apollo*: and in *Absolom* when he flewe from his father. By the waie it is to bee observed, that *Christs* hayre ought not to bee made as if it hung downe straite at length, nor yet that it may seeme very thin about the forhead, for that woulde argue often kembing, and smoothing, which *Christ* and his Apostles never vsed. But to come vnto the last motion of hayre, which is turning round or curling, I take it that it is of as manie sortes, as there are vses wherevnto it is applyed. For a Philosopher and a Divine in regard of their gravitie, ought to haue somewhat grosse and thicke lockes, as *Mi: Angelo* hath very well expressed in his *Moses*; the like may be donne in the bearde, if neede shall so require; which by this meanes will agree most iudiciously with their actions, gravity of their calling, forme, apparrell, and yeares. In a strong man as *Hercules* they shoulde bee thicke, and well intangled together, and diversly inwrapped within each other, yet not verie fine, but somethinge rugged, and grosse: for smalnes belongeth vnto weakelings. Poore, olde, and impotent folkes would haue them longe, thinne, and such as can hardly bee seene, like vnto one that is halfe bald; as *Saturne*. A *Signore* full of maiesty, as *Ioue*, (who ought somewhat to resemble the forme of *Christ*) ought to haue the curles of his hayre neither too longe, nor too shorte; but so well sorted, that they offende not in any particular: so that they bee neither like those of *Hercules*, nor of *Saturne*. Thinne lockes, and somewhat large and full, belonge vnto children: as *Cupid*, and young *Virgins*. Lockes that are rough, wreathed &c. hanging rounde about the forehead belowe for ornament, are proper vnto valient and stoute men, as *Mars*. Hayre wantonly frizled, knit in knottes, and diversly trimmed vp in roules beset with fethers, pearle, stones, &c. is most commonly vsed by notorious strumpets: and therfore the looking glasse was first dedicated vnto *Venus*, as a fit instrumet for this purpose. Hayre somewhat scattred, and finely knitt vp together with a fillet or vaile, belongeth vnto the common sorte, and vnto wanderers; as *Diana* goddesse of hunting. Hayre without curles, and hanging out at length is proper to those which are young and weake. And so forth, all the other sortes of hayre differ according to their nature and effects. And here wee must take heede that wee giue not *Christes* hayre vnto *Mars*; but rather to *Iupiter*. By this rule you may proceede in painting beards. Whereof I will speake no more here, obserue only this, that workemen ought to bestow much industry and arte in this point of hayre, for the increase of their iudgment herein.

But especially they must represent the lightes, lusters, and turninges vp: for hayre being of an vnctuous and oily nature doth shine more then the flesh, againe it should not be represented to be seene neere hand, but a far of, without the fine strokes of a pencel, being higthened and lightned with such a singular quick grace; as all the chiefest painters haue expressed in this point. As *Antonius da Correggio, Giorgione da Castello Franco; Ticiano; Raphael; Polidoro; Leonardus, Gaudentius, Andreas del Sarto, Perino del Vaga,*

Roſſo, Mazzolino, & *Boccatino:* & of Carvers ſuch as haue imitated the manner of the ancient, as thoſe carvers of *Laocoon, M: Angelo, Donatellus, Baccio Bandinelli, Andreas, Iacobus Sanſovinus, Pier da Vinci, Iohn Bologne,* & *Fontana:* and in mettall ſingular *Iames of Trezzo:* and of cutters of printes divine *Al: Durer, Lucas* of *Holland, Marcus Antonius* of *Bologne*, and *Cornelius* the *Flemming.*

OF THE MOTIONS OF ALL SORTES OF CLOTH.

CHAP. XXII.

THE motions of cloth, that is the foldes or plaites, ought to runne out every way like boughes from the ſtemme & body of the tree: and muſt be ſo made that one plait riſe from another, as one bough or one ſtreame of water iſſueth out from another; in ſuch wiſe, that there be no part of the cloth wherein there appeare not ſome of theſe motions. Now theſe motions would be moderate, gentle, and free, without any interruptions, more to be admired for their grace and facility, then for affected paines and induſtry. And becauſe all ſortes of cloth haue their motiõs, aſwel as bodies, it muſt needs be that they differ betweene themſelues, according to the differences of the clothes themſelues.

Wherfore; they muſt be more light in fine cloth as ſarcenet, linnẽ, cipres &c. in which the plaits are ſmall, rayſed vp, trembling, and as it were ſweetely waving, ſomewhat puffed vp by extending & ſpreading themſelues

ſelues like a ſayle, where the motion receaveth more ſtrength by the wind; they doe alſo fall cloſe vpon the bare skin, as appeareth plainely in contrie people, in whome you ſhall ſee their thinne cloathes ſtreached vppon their bare skinne, on that ſide where the winde bloweth, and blowne vp on the contrary parte. The ſame falleth out in mantels, the looſe ends of girdles, & garters. All which motions doe moſt fitly belong vnto the apparell of *Nymphes* and other goddeſſes, in reſpect of their lightneſſe. Groſſe & dull ſhaddowes are found in ſtiffe clothes, where the plaites are fewe and groſſe, ſo that they are capable but of ſlow motion; & therfore they ſinke downwards and can hardly fall cloſe to the bare skin, by reaſon of their owne groſſeneſſe which ſuſtaineth them. And theſe motions doe chiefly appeare in cloth of golde, felt, thicke lether &c. in which the aire can haue litle force or none. Wherefore, the plaites haue their motion accordingly as they are handled and preſſed by the wearer; as vnder the arme, & vnder the knee, by opening and ſtretching out the leg, & the arme, ever making groſſe, hard, and ſtiffe folds, without al ſleightnes or plyablenes, in ſuch ſort, that if a man may lay finer cloth vpon them, they wil eaſily beare it vp, without preſſing downe.

Temperate motions, which are neither to groſſe nor to ſleight, are ſuch as apeare in the folds of raſh and other clothes of fine wooll, which therefore may conveniently bee mooved of the aire, and are ply able to a mans limmes, and ſo making moſt ſweete and pleaſant foldes, they follow the bare verie well, becomming verie nimble, and falling plyablely about the loines. And hence haue *Raphaell*, *Mich: Angelo*, *Leonard*, *Gaudentius*, *Alb: Durerus*, and other famous Maſters in Drapery, taken the method and way of giving the true motions vnto garments, as from the moſt perfit patterne for their generall vſe in making the mantels of the Saints, pavilions or tents which are made with this kinde of drapery. Beſides theſe, there are alſo other kinds of motions called turnings and croſſings, which are proper vnto Damaskes, Taffaties, Sattens, cloth of golde &c. in which appeare folds croſſing and breaking each other, by the divers vertue of the drapery.

Whence the *Venetians* haue taken their manner of drapery; who make their folds much different from the ſayed motions of *Raphaell* and the reſt. Which indeede ought not to be vſed any where, ſaue in counterfets by the life; where it ſeemes they are not onely tollerable, but alſo very requiſite. But in my iudgement they ſhould not ordinarily bee vſed in Hiſtories; and yet if occaſion doe require, that they ſhould be repreſented in any place, they ought not to bee done wholly, but onely ſomewhat imitated and reſembled with a pretty touch and grace, in ſuch ſort that they may not ſavour of an affected imitation of the naturall garments, without grace or order. VVhich is often vſed of many, with ſmall reaſon (as I thinke.

There are alſo other motions, as of *Veluett* limber leather &. all which differ one from an other; but I thinke theſe may ſuffiſe, without proceeding any farther in the diſcourſe hereof: Only lett the paynter bee carefull and induſtrious, aſwell herein as in the reſt: inſomuch as the excellency and perfection thereof dependeth aſwell hereon as on the reſt; becauſe

theſe motions of garments come ſo neere the *life*, that it is evident, that they are able to make a picture ſeeme diſtorted and ilfavored, procuring the ſcorne and laughter of the beholders. Such were ſome of thoſe, which were vſed by our great Graundfathers ſome 200 yeares ſince, which ſeemed like rounde ſtickes or candels hanging downe. Which, ſome of our late workemen of good note have alſo vſed, making their motions too long, and drawne out by the foldes like vnto hanging canes, without any kinde of grace. Another defect in the drapery of olde pictures I finde, which is that they ſeeme to bee mades like ſcales in ſom ſort: which I thinke, they tooke from the imitation of the Models of men, clothed with paper. Which poynt afterwards attayned to high perfection, by the great induſtry of *Bramante*, and *Andreas Mantegna*, and was afterwardes reformed, and made much more abſolute by *Albert Durer*, and *Lucas* of Hollande.

OF THE MOTIONS OF TREES, AND ALL OTHER THINGES THAT ARE MOOVED.

CHAP. XXIII.

LAST of all the motions of every thing which is mooved, ought to be expreſſed with iudgmēt, accordingly as they agree with the thing wherunto they are giuen; ſometimes quicke, ſometimes ſlow, ſomtimes mooueable, ſometimes not. And firſt of all in trees, when they are ſhaken of the wind, their ſmaler (& therfore more plyable) boughes, muſt be reſembled with ſuch an action, that they may more ſtrike one againſt another, by yeelding and declyning from the part whence the wind bloweth; then the ſtiffer (& therefore ſlower) the body notwithſtanding remaining ſtronge & ſtedfaſt. The boughes growing from thence, begin a little to bend, and the other

others which proceede from them a litle more, so that in the end they shew the same agility, in the leaues most of all. It is true that all trees haue not a like motion: for the Willowe mooveth and is shaken extreamely: the Pine-tree not at all, or very litle, & so forth of the rest according to their natures: but by the way we must note, that young and tender trees of body, begin first to mooue from the bottome of the body, shaking their boughes and leaues together. Herbes likewise, whether they beare flowers or fruits, haue trembling motions, according to the condition of the wind which bloweth them, and also accordingly as they are forced or oppressed of any thing, as for example; an eare of corne when a birde sittes feeding vppon it, which will not only make it bende, but even way it downe to the earth, as well obserued that countrie fellow in Greece of a Painter, whether it were *Aristides* or *Pamphilus* I doe not well remember, who had Painted a birde vppon an eare of corne, without making the stalke bend a iot. In like sorte the motions of other vnsensible thinges, as quivering of fethers; of winges, and plumes: the wreathing of ropes, the knottes of bandes, flying of strawes, dust &c. must be expressed according to the violence donne vnto them: to the ende there may none occasion be given vnto the meanest, to taxe and carpe at painters (otherwise most excellent) as not longe since fell out, in the worke of a good Carver; who, in the wronge side where hee had carved *Mi: Angelo*, made a blinde begger, led by a dogge tyed with a stringe about his necke, which seemed to be so streached, that it was as stiffe as a staffe, without any bowing: which gaue occasion to a waggish boy, to scoffe at it, saying; that if the dogge had strayned the stringe so harde, hee had either binne strangled, or not able to goe any farther. Which caused certaine painters which were with me, to breake out into an extreame laughter. Note.

Many such like blame-worthy motions may be found in pictures, which would not so easily escape the hands of painters, if in every thing they paint, they did cõsider, that it is their owne disgrace be it never so small; as the most diligent *Leonard*, and *Cæsar Sestius* did: out of whose handes there never came any vnperfit peece of worke. For in the smalest hearbes, you shall finde their most true proportion, and naturall motion.

Albertus Durerus was no lesse carefull in this behalfe, as may sufficiently appeare by his printes and coloured tables, in which you shall finde the legitimate motions, euen vnto the smallest haires of the beard: as in that of the Duke of *Saxony*, which was also drawne againe by *Ticianus*: and afterwards in the haires of S. *Sebastianes* dog, in the print of the horses of Sense and Death, and in the great leaues of *Adam* and *Eue*.

The motions of the Sea must be otherwise expressed, by representing the divers agitations of the waters, as likewise in rivers, the flashinges of the waters vppon boates and shippes, floating vp and downe on the waters; through the vncertainty of the surges, and the shippes resistance. We must also represent the motions of waters falling downe from an high place, but especially when they fall vppon some rocke or stones, where you shall see them spirting vp into the aire, and sprinkling all about.

Cloudes alſo in the aire, require to haue their motions iudiciouſly expreſſed, now gathered together with the windes, now violently condenſated into haile, thunder-boultes, lightning, raine, and ſuch like meteors. Finally you can make nothing, which requireth not his proper motions, according vnto which it ought to be repreſented. But having hitherto ſufficiently (as I ſuppoſe) diſcourſed of theſe kindes of motions, I will heere ſhutte vp all, with the moſt hotte and vehement motions of the flaming fire; haſtning towards an end as that doth naturally, although it be diverſly ſtirred & blowne with the wind, wherby notwithſtanding gathering more force, it is augmented and increaſed.

(*)

The ende of the Second Booke.

THE THIRD BOOKE TREATING OF COLOVR

BY IO: PAVLVS LOMATIVS

PAINTER OF MILANE.

(* * *)

Of the vertue of Colour.

CHAP. I.

(**********************************)

IT is manifeſt, that all thoſe thinges which are firſt proportionably drawne, and then artificially coloured, will beare the true and naturall reſemblance of the *Life*, by expreſſing all the actions and geſtures thereof. Inſomuch that one dogge, ſeeing another painted, will barke at him, as it were prouoking him to fight: becauſe he taketh him to be aliue, by the bare appearance, as if he ſawe himſelfe in a glaſſe. An example whereof wee haue in a dogge, which defaced one painted by *Gaudentius*, in a table of *Chriſt* carrying the croſſe at *Canobium*. We reade how Birdes haue flowne at other artificiall ones; as the Partriges, which

flue

flewe at those which *Parrhasius* had painted vpon a columne at *Rhodes*. It is reported that there was a certaine Dragon, so naturally drawne in the *Triumvirate* in *Rome*, that hee made the birdes leaue singing. Howbeit that picture in *Claudius Theater* was more strang, where (they say) the Crowes were openly deceiued with the counterfeit tiles, offering to flie through the painted windowes, to the exceeding great admiration and laughter of the spectators. The story of *Zeuxes* is well knowne, who painted clusters of grapes on a table so liuely in the Theater, that the birdes flying by pecked at them; though hee were afterwards beguiled himselfe, by a curtaine which *Parrhasius* painted in emulation of his grapes. And here I may not omit that admirable horse, which *Apelles* painted for the confuting of certaine painters who contended with him: which assoone as the liue horses sawe, they straight began to neigh, wince, and flinge with their heeles, provoking it to fight. Who afterwards painted that admirable *Alexander* with lightning in his hand, which he *set of* so stoutely, as if it had bin truely imbossed; there are yet remayning in *Transtevero* in Rome, certayne Children done by the hand of *Balthasar of Siena*, which so perfectly seeme to be made in *Stucco*, that they haue deceaved even divers good Painters.

All which examples, and the like mentioned by writers to this purpose may easily be admitted for true; since *Andreas Mantegna* of our time, deluded his maister with a *flie*, which he had drawne vppon the eielid of a Lyon: and an other late workeman, provoked a true Parret to prattle, at the sight of one which he had most naturallie counterfeited. Besides it is well knowne, that *Bramantinus* represented a Servant in *porta Vercellina* in *Milane*, so neere the *life*, that the Horses never left kicking at it, til there was noe shape of a man left. Againe, *Barnazano* an excellent Landskip-worker counterfeited Strawberies so liuelie vppon a wal in a Landskip, that the Peacockes (supposing them to bee naturall) pecked at them. Who likewise (in a table donne by *Cæsar Sestius* where hee had painted Landskipes) drewe certaine birdes sitting vppon the hearbes with such arte, that the table being set abroade in the sunne, other birds came flying about them, taking them for liue birdes. This table is now to be seene with *Vicont Prospero* a Knight of Millan and a great scholler. Howbeit it may seeme frivolous to stand vppon these meaner wonders, insomuch as this Arte of Colouring affordeth farre greater: beeing able to represent the true difference betweene all liuing creatures, whether they bee beastes, birdes, or fishes: distinguishing moreouer men of all countries and conditions; by most significantly expressing all the passions of their mindes, and allmost the very voyce it selfe. Soe meere a nothing is the most naturall counterfeiting of each seuerall complexion. Touching the Elements, it can resemble the flashings of the light, the fyer, aire, water, fountaines, cloudes, lightnings, thunder, stormes, and whatsoeuer else is any way capeable of the vertue of Colour; which I will ouerslippe, concluding, that the vertue thereof is so mightie, that there is no bodilie creature, but may bee most liuelie expressed thereby.

Which prerogatiue of this part of painting, is (in my iudgement) the greatest

greateſt glory that may befall any Arte: being moreouer herein ſuperior vnto all other artes, inſomuch as it worketh by the helpe of the *Eie*, which is the principall ſenſe, repreſenting the beauty and formes of all Gods creatures. Neither yet doth it onely expreſſe the outward formes of things; but alſo diſcovereth certaine inward paſſions; painting, and as it were laying before our eies, the affections of the mind, with their effects: whence it is likewiſe availeable to Civile diſcipline; ſince hereby we may repreſent worthy and famous men, and by the helpe of ſpeculation, *Vertue* it ſelfe.

Wherefore it is worthy to be embraced and reverenced of all, as an eſpeciall gift of God, for the increaſe of Morall and Civile behaviour, as alſo for the glory of Painters, whoſe rare workes make knowne the power and force of the Arte, which is ſo manifold, that it is a rule and direction to all other arts, inſomuch as it miniſtreth them examples of faire and beautifull works. Which could neuer be donne without the helpe thereof: as may appeare by ſuch workes, as were done about the times, when this worthy arte laie buried. Whence we are admoniſhed to be thankefull to God for the reſtauration thereof, by beſtowing the perfect knowledge of divers parts thereof, vppon ſundrie of thoſe worthy Maiſters, which I haue before mentioned; who haue made it no leſſe famous, then thoſe other moſt ancient and renowmed workemen.

OF

OF THE NECESSITY OF COLOVRING.

CHAP. II.

BECAVSE it is now high time, to put that draught in colours, which I haue hitherto talked of (that so the picture may growe to the better perfection) my purpose is in this present booke, to intreate of colours, and their naturall concorde and discorde; aswell in regarde of their *Matter*, as of their *mixture* and appearance, how each of them serueth to each severall kind of Painting; and last of all how they are to bee vsed for *carnations*. Notwithstanding I meane not precisely to handle them all, but onelie the principall, for plaineneſſe and brevity sake. And in these I will touch their most important effectes and mixtures, not striving to shewe in what partes of the earth all the naturall colours growe, or of what matters the artificiall are made, as litle appertayning to our purpose. And becauſe the quantities of their Mixtures are so infinite in number, that they can hardely be knowne, I will mention onely certaine of the chiefe, by whose example we shalbe directed vnto the rest.

VVhere (by the waie) wee are to vnderstand, that this parte of Painting, is of smale value without the rest. So that where they shall all concurre together, they will adde a marvailous grace to thinges, by expressing the whole force, purpose, and designement of excellent Painters; free from that confusion of colours, which (with griefe) wee daylie see in the workes of rude and vnskillfull workemen.

Now concerning the necessity of colouring (which is my chiefest purpose

purpoſe in this chapiter :) ſurely without it painting can in no ſorte attaine to perfection : inſomuch as it addeth a kinde of true ſpirite and life, to all ſuch thinges as are firſt artificially dravvne, vvhich receaue ſo much the more grace and perfection, by hovve much the more neatelie they bee coloured. For by the helpe of colours thus indiciouſlie diſpoſed, the eies of thoſe mournefull countenances (mencioned in the former booke of *Motions*) vvil looke pale, of fooles vvanne and voide of al bloud, of angrie folkes fierie, and of ſuch as weepe blackiſh; The like differences vvil appeere in hearbes, plantes, fruites, living creatures, ſtones garmentes, hayre &c. If vvee ſhall giue eache of them their proper colours, dravvne partlie from Nature and partly from conceipt. All which precepts together vvith thoſe which followe, will inable vs to counterfeit all thinges moſt properlie, as the Sun-beames, the ſtarres, the night and dawning of the daie, thunder, lightning, clouds, comets, the euening, faire wether, windes, tempeſt at ſea, and whatſoever elſe beeing firſt delineated by the Painter, requireth the iudicious perfections of colours, in vvhich the exacte skill of *Heighthninges* and *Deepeninges*, *Lightninges and ſhaddowes* dependeth.

THE DEFINITION OF COLOVR: HOW MANY KINDES THEREOF THERE BEE: AND WHENCE THEY ARE CAVSED.

CHAP. III.

ARISTOTLE defineth Colour to be, *a visible qualitie limited & bounded in the surface or extremity of a darke body, which before it be lightned, is visible onely in possibility; & by the benefit of the light may be actually seene.* So that colour is causèd by the light in a darke or thick body, by the mutuall working of the first qualities. Now there be 7 sortes of simple colours, from which all the rest arise. Of these 2 are extreames, as *white* & *blacke*; and 5 middle, as *light yeallow*, *redde*, *purple*, *Blewe and Greene.*

Now concerning the generation of colours, Colde produceth white, wherevnto much light is required. Heate ingendreth Blacke, proceeding from a smale quantity of light and much heate. Red is made by the mixture of white, and blacke. Violet or pale of much white and a little red: Safron colour or yeallow of much red & little white. Purple of much red and a little blacke, and greene of a little blacke and much red. And this may suffice for the foundation and originall of colours. Wherefore now I come to the matters whereof they are made.

OF

OF THE MATTERS OF COLOVRS.

CHAP. IIII.

THE Matters of all ſuch colours as are in generall vſe with vs now a daies, are for the moſt part, knowne. And firſt the matters of *whites* are *gypſum*, *Ceruſſe*, *white-lead* and the pouder of white marble. And here by the way I wil diſcouer a rare ſecret, which wil cauſe the colours in *Friſco* to continue as faire as if they were laid while the chalke is freſh: namely the white of an egge beaten very thin and mixed with your colours as occaſion ſhall ſerue: the pureſt and fayreſt whereof being ſtrained very thin, ſerveth to make a good carnation in diſtemper. The matters of *yeallowe*, are the *yeallowe* of the *Flaunders* fornace and of *Almany*, commonly called *maſticot* and *generall*. They which make *blewe* are the *vltramarine* and that of *Hongary*, and alſo *Smaltes*, of which that of *Flanders*, is counted the beſt. They which make *Greenes*; are *greene bize*, *Verdigreaſe*, *verdetto* called holy, inclining towards a *yeallow* (which with vs is called *pinke*) *verditer*, and *verde de barildo*. ✠ *Morello di ferro*; and *diſale*, doe make a *Morello* (which colour is either bay or murrie) and ſo doth *burnt Vitrioll*, *Cileſtro or ſad azure*, and *darke indico*. *Reddes* are made of the 2 *cynnabars* called *Vermilions* Natural and Artificial, and of the red earth called *Maiolica*, *otherwiſe browne of ſpaine*. *Sanguine* is made of all ſortes of *Lake*. *Orenge-tawny*, of *Redlead*, or burnt *Orpigment*. And this is the *Alchymy* of the Venetian painters. The ſhaddowes of carnation are the earth of *Campania*, and *Vmber* called *Falſalo*, burnt *verditer*, *aſſpaltum*, *mummia* &c. finally *Blacks* are made of burnt *Ivory*, the ſhels of *almondes* burnt, *ball blacke*, *Lampe-blacke*; and blacke made of a kind of rubbiſh called blacke earth.

White.

Blewes.

Greenes.

Reddes.

Sanguine.

Orenge-tawnie.

Shaddowes

Blackes.

Of all which colours theſe are Artificiall: the made *Vermilion, the 3. yeallowes, ſmaltes, red-lead, lakes, Indico, Ceruſſe, holy-greene, verdigreaſe,* and *verde de barildo*. All the reſt are Naturall (ſaue certaine *waſhing colours*) as *inke, turneſoll, pasta ſpinzaurivo, ſaffron, bole-armoniacke* to lay goulde with, *Oker burnt, and ſoote*, which is much vſed in drie workes either vpon a wal, or on paper.

VVaſhing colours.

For waſhing or drawing on paper theſe colours ſerue. For Blackes *inke, blacke-lead, blacke-chalke*, and the cole of a *willowe, or dogge-woodtree*: for Reddes, the red-ſtone called *apiſſo*, which was much vſed by *Le: Vincent*; and for Whites, *white-lead* or *or Ceruſſe*. And ſo I proceede, to note what agreement everie one of theſe colours haue with eache kinde of Painting.

✣ *MY auctour ſeemeth heere, to put Morello for a* Murrie *or* darke blewe *colour; which me thinkes might bee ſo vnderſtood, if hee did not for the moſt part, ioyne* morello di ferro *and* morello di ſale *togither. For either the ſinders of the ſmithes forge, or the ſcales which flie of in beating the red hot iron vppon the anvill, being grounde, doe make a darke* blewe *colour. But as for* morello di ſale, *it muſt needes be the ruſt of ſalte, called* flos ſalis, *whereof* Mathiolus *l. 5. c. 88. vppon Dioſcorides writing ſaith, that it is of a ſaffron colour, in theſe words:* There is a reddiſh colour like vnto tuſt digged out of the German ſalt-mines, much deſired of the Painters, *which peradventure is,* ipſe flos ſalis: the flower it ſelfe of ſalt, for it is like it in colour and taſt, and is commonly called Morello di ſale. *Wherefore I rather thinke that it is the Ruſt of iron, and the Ruſt of ſalte, making naturally a* Bay *colour: for which cauſe I haue ſtill tranſlated them the Ruſt of iron and ſalte: though in ſome places they agree not in colour as they are named in the mixture. So that I imagine there is ſome errour crept into the booke, which by mine owne paines I cannot yet finde, nor by my conference with many good Painters and Chymiſtes.*

WHAT

WHAT SORTS OF COLOVRS AGREE WITH EACH KIND OF PAINTING.

CHAP. V.

BECAVSE ſome colours cãnot be wrought in all the 3 kinds of painting, as in *Friſco* which is don vpon freſh chalke, *Oile* worke, and *Diſtemper* but they will die, I meane therfore to diſtinguiſh thẽ, as they agree with each of them ſeverally. And firſt of all cõcerning *Friſco* for *whites*, *drie white* is vſed, & the **morello* of *ſalt*. Of light yeallowes, that of the furnace of *Flanders* & *oker*. Of *Blewes*, *ſmalt*, the greater part of *Azures*, ſpecially the *vltramarine*. Of *Greenes*, *greene bize*, & *verditer*. Of *murries* that of *iron*. Of Reddes *maiolica*. For ſhaddowes of carnation, *falſalo*, and the earth of *Campania*. *For blackes*; the * balle-blacke; and blacke earth.

The colours to bee vſed in Friſco.

**Ther is a white morello diſale. Mathiol: vpon the b. 1. c. 88. of Dioſ.*

* *Nero di balla & di ſcaglia.*

Colours for Oyle.

Theſe colours are to be vſed in *Oile*; *of whites whitelead*; of yeallows al ſorts, where *Orpigment* is to be mixed with the * powder of glaſſe. Of *Blewes* all the *azures*, & ſome kind of *ſmalts*. Of *Greene*, *Verdigreaſe*, & **pinke*: of *Murries*, that of iron, *skiecolour*, & *Indico*. Of *Reds* all ſorts; of *Sanguine*, all *lakes*. of *Orenge-tawny red lead*, and *burnt orpigment*. Of *ſhaddowes* all that are named. And of *Blackes* all ſortes.

* *For a drier.*
* *Verde ſanis.*

Colours for Diſtemper.

Now for *Diſtemper*, *Drie worke and waſhing* all colours may be vſed. And here I wil not conceale an other conceited kinde of working with Paſtilles, which are roules with ſharpe points made of colours, firſt ground into pouder, a matter of no great difficulty to doe, whoſe eſpecialleſt vſe is vpon paper; & was much vſed by *Le: Vincent*, who wrought the heades of *Chriſt* & the 12. Apoſtles, in this ſort moſt exquiſitely. Which kinde of worke as it is moſt eaſily and ſpeedily done, ſo is it as lightly defaced. But concerning the artificial practize of colours in all ſortes of works, *Bernardus de campo Cremonenſi* hath written a large & learned treatiſe, whoſe induſtrious works ſhew his great knowledge in the true practiſe thereof.

Drie working with Paſtilles.

OF THE NATVRAL AGREEMENT AND DISAGREEMENT BETWEENE THE COLOVRS.

CHAP. VI.

THERE is moreover a naturall concord & discord betweene the colours thẽselues; insomuch, that if some colours be mixed together, they wil presently destroy each other. Which is seene in our daily experience. For *Gypsum* agreeth with all colours except *verdigrease*, and so doth *Ceruse*, saue that it is an enemy to *drie white*, which likewise agreeth only with the powder of marble, and all yeallowes, saue that of *Almany*. *Orpigment* and *Vitriol* agree with *azures*, *smalts*, *greene azur*, *verditer*, *rust of iron*, *browne of Spaine*, *falsalo*, *the earth of Campania*, *cole*, & *blacke earth*: but is an enemy to * *graine* and the rest. *Orpigment* is enemie to all saue *gypsum*, *oker*, *azures smaltes*, *greene bize*, *verditer*, *rust of iron*, *browne of Spaine*, *and lake*. *Oker* agreeth with all: and so doth *yeallow of Almany*, except with *drie white*. *Orpigment and vitriol* are friendes to *azures*, *and smalts*, which accord with all. *Verdigrease* admitteth any, except *orpigment*, *gypsum*, *drie white*, *powder of marble*, *greene of barildo*, *vermilion and red lead*: *Greene bize* withall, except *verdigrease*. *Verdetto* will indure any, saue *Orpigment*: *Verditer* liketh all, and so doth *morello*. *Indico* is an enemy to *drie white*; but a friend to all besides. The artificiall *vermilion*, agreeth not with *chalke*, *verdigrease* and *orpigment*: * *maiolica* and *red lead* agree with all, saue that *red lead* disagreeth with *verdigrease*, *drie white orpigment & verdetto*. *Vmbers* accord with all; and so doe *blackes*; saue *burnt Ivory*, and *lamp-blacke*; which serue for *oyle*. The other concordes and discordes betweene colours, I omit as being of small moment.

Grane.

* Browne of Spaine.

WHAT

VVHAT MIDDLE COLOVRS ARISE FROM THE DIVERS MIXTVRES OF THE SIMPLES.

CHAP. VII.

MY meaning is not to ſpeake of the mixtures of colours as they concerne each kinde of worke particularly, but onely of thoſe which belong vnto Oyle. Becauſe from theſe you may draw the obſervation for the other ſorts of worke; by mixing ſuch colours as agree with that manner of worke you haue in hand. As in *Friſco* you muſt vſe *drie white* in ſteede of *white lead* in *oyle*. Neither will I ſtand to limite out the preciſe quantitie of the colours to be mixed: becauſe *mixture being onelie a confuſion of divers matters together*, may be vnderſtood by the example of other things mixed together; the exact quantities whereof practiſe will beſt learne vs: Iudging it more neceſſarie, to ſhew what colours ſerue for the true expreſſing of all naturall things.

Firſt then *white lead* mixed with *yeallow oker*, maketh *a pale ſtraw colour*; & by adding thereto a little *yeallow*, it maketh the lightes of *Aberne hayre*, much like boxe. With *Azure* it maketh *skiecolour*, and likewiſe with *ſmalt*: though different: with *Verdigreaſe* the colours of all leaues and herbes, as the willowe, the oliue aud ſuch like dead greenes; but much ſweeter and with more variety, by putting thereto a little *Pinke*. *VVhite* mixed with *Pinke*, maketh a yeallowe like vnto *Generall*.

And in *Friſco* being mixed vvith *drie white*, it prooues very beautifull. vvhich was the inventi on of *Perino dell Vaga*. *VVhite* with the *ruſt of iron* makes the *Aggate colour*. And with *Indico skiecolour*, and the colour of

the *Saphire*, *Iacinth*, and *Turkey* though somewhat faint. With *Vermilion* the colour of vnripe strawburies; with carnation the damaske rose colour; with *Vmber* and other shaddowing earthes, the colour of the barkes of trees, blockes, wood, stones, hayre &c. And with *blacke*, a darke tawny, and the colour of smoake, in the second degree.

Yeallowe mixed with *azure* and *smalte* make certaine greenes much vsed in the Landskippes, and apparrell: and with *Indico* a deadder greene then the former; but much the fresher by adding *orpigment*. These yeallows mixed with *Vermilion*, make the colour of fire, and of shining.

Azures and *smaltes* mingled with *pinke*, make a darke greene, with *lake* the *peacocke* colour or sadde *murry*; with *Vmber* they loose their colour, and with blacke are darkened and decaied: *Verdigrease* with *pinke* makes a very fresh greene, something towardes a yeallowe: with *Indico* a darke tawny. With *Vmber* it decayeth, and with blacke it is darkened. *Indico* with *Lake* makes a sadde *Peacocke* colour; with blacke and lake the colour of *iron*, *silver*, *glasse*, *Christall*, *tin* &c. especially being mixed with balle *blacke*. *Azure* hath the same effect with *Indico*.

Vermilion and *lake* make the colour of ripe *strawburies*, *roses*, *red lippes*, *rubies*, *bloud and skarlet*; the same mixtures with *white*, make the colour of red cheekes, of faire carnation and damaske roses.

Vermilion and *blacke* makes the colour of *burnt oker*. *Lake* and *red lead* make the colour of *Vermilion*, and sweeten *vmber* in the shaddowe of carnation, and mingled with *azure* they make the coloure of dry roses or purple. *Azures*, *smaltes*, or *Indico*, with *lake* and *blacke* make the colour of blacke velvet; and by adding *white*, the lightning or lights of *ashe-colour* velvet and *sattens*. *Oker* with *lake vermilion and blacke* make a *tawny*; and are lightned with *white*; and by putting in steede of blacke a little *vmber*, and in steede of *vermilion* and *blacke*, burnt *oker*, may likewise bee lightned; but without *Vmber* make a colour more freshe and crimsonlike.

Yeallow and *vermilion* make an *orenge-tawny* like red lead.

Oker, *browne* of *Spaine*, and *blacke* make a colour like *Vmber*.

All which mixtures are lightned and diversly varied accordinglie as they are mixed with *vvhite* more or lesse. VVhence arise sundrie *medlies* in Landskippes as hilles, and trees; where *ceruse* is mixed with *pinke* and *azure*.

Lake and *azure* make the violet and columbeane colour, and besides a sad *murrie*, and the smale wrinkles in apparrell, especially Sattens; the like it doth with *Indico*.

Verdigrease and *pinke* make the greene fieldes, Smaragds, and garments of like colour: it lightneth all darke colours, and maketh the luster of Diamonds, glasse, armour &c. Besides it lightneth all bodies of what colour soever, according to their degrees.

VVhite mixed with *blacke*, *Vmber*, *lake* and *Indico*, make a light *ashe-colour*; with *Vmber* and *blacke* the *sariccio*; with *oker* and *browne* of *Spaine* the toppes of hilles and rockes scorched with the sunne; and with *yeallowe*

and

and *Vermilion* the light of the flame. *Yeallowe* lightneth the fire being mixed with divers colours.

And theſe are all the principall mixtures of colours; from the conſideration whereof, we may draw all the reſt: wherefore they ought to be made familiar vnto vs in all the other kinds of worke.

OF THE AGREEMENT OF LIGHT AND DARKE COLOVRS WITH EACH OTHER.

CHAP. VIII.

MOREOVER it behoooueth a Painter to know, how one colour will ſhaddow and lighten an other: to the ende, that whenſoever he would make a coloured garment, the light and darke colours may yeelde a ſweete concord, which is neglected by them who in *yeallow* cloth vſe red ſhaddowes; or in *white* blewiſh, red or other colours, which haue no affinity therewith.

VVhite.

It is therefore to be obſerved, that white agreeth onely with blacke, neither can it bee ſhaddowed with any other colour then that, inſomuch as they are both extreames.

Yeallowe.

The beſt ſhaddow for generall *Yeallowe* and *Orpiment* is *Oker*, but the yeallowe of *Almany* being ſadder then this, muſt bee ſhaddowed with a ſadder *Oker*.

Blewe

Blewe.

Azures and *ſmaltes* ſhaddow thoſe skiecolours, which are made of them and white mixed together.

Greene.

Verdigreaſe ſhaddoweth thoſe mixtures which are made of it and white. *Pinke* and the *Ruſt of Iron*, *morello di ſale*, and *indico*, ſhaddowe all ſuch mixtures as are made of them: and ſo doe *Vermilion*, and *browne of Spaine*. *Lake* with browne of Spaine ſhaddoweth orpigment: Al the other mixt colours named in the former chap. are ſhaddowed with thoſe colours, wherof they are made.

The ſecond degree.

Now in the ſecond degree, *yeallow oker* which ſhaddoweth light *yeallow*, may be ſhaddowed with burnt *oker* and burnt *lake*. *Burnt and ſad oker* is ſhaddowed with *vmber* mixed with burnt *oker*, *browne of Spaine*, or *lake*. *Azures* and *Smaltes* are ſhaddowed with *indico*, and with *blacke* and *lake* together. *Verdigreaſe* with blacke and *indico*. *Pinke* with *Vmber*, the *Ruſt* of *iron*, *morello di ſale*, and *blacke*. *Vermilion* with *lake*, *burnt oker*, or it ſelfe mixed with *blacke*.

The third degree.

In the third degree, *blacke* and *lake* ſhaddow true *yeallow*: for the ſadde is ſhaddowed with blacke: in like manner *vmber* and *burnt oker* are ſhaddowed with *blacke*. *Lake* ſhaddoweth all the mixtures of it and *white*. The like of *vermilion*. Finally *vmber* ſhaddoweth all colours cleerer then it ſelfe: wherein we muſt euer haue regard to their dimneſſe and freſhneſſe, as generally in all other colours, reſpecting the qualities of the lightning and ſhaddowing colours, that ſo we may fitly ſute them with the ingredientes of the true middle colour, which they lighten and ſhaddow.

OF

OF THE TRANSPARANT COLOVRS, AND HOW THEY ARE WROVGHT.

CHAP. IX.

BECAVSE there be some Transparent colours as *Lake*, *Verdigrease*, and *verditer* which are naturally so thin and bodilesse, that they cannot be wrought; it is therfore requisite, that I say somethinge concerning the manner how they are to be wrought. The Oile Painters vse these colours to counterfeit all cleere transparent bodies, as *Carbuncles*, *Rubies* &c. which being first grosly wrought with coũterfeit mixtures of dead colours voide of transparancie and brightnes, are afterwards laxeered over with simple, pure and cleane lake, which doth most artificially represent those lightes and shaddowes, which in truth are not there, making them seeme as if they were covered ouer with burning glasse, whereby they doe most neerely resemble the life. Now this cannot be done in *Fresco*, where the lightes and shaddowes are given onely by the stroakes of the draught. After the same order, *verdigrease* and *verditer* giue the lusters and transparencie to *Smaragdes* and the like transparent matters.

These colours are likewise vsed to giue the lusters and shinings of sattens and silkes being altered from their naturall colours, when they are wrought vpon the abot sered or grosly layed colours, which custome hath so prevailed with many, that respecting onely vaine shewes, without any regard of the precepts of arte, they vse it not onely in the aboue named apparrels, but also in drapery of contrary stuffes, which in no sort require the Luster of silkes. Insomuch that now a daies they will make no cloth of pure mixture like vnto wollen, or linnen, but they lighten it cleane ouer with these shining colours. Whence it may truely be saied that the arte of Painting in

respect

respect of the point of colouring is corrupted, insomuch as this shining of picturs is so much esteemed in this age, that no picture (be it neuer so good) wil please the vulgar eie without it. Wherefore it was practized with great discretion, by divers who were reputed the fathers and first inventors hereof: the worthiest whereof I haue named in the ende of the first booke, to the great honour of the *Flemmings* in this point: of whose workes I haue seene certaine tables in oile, in that noble *antiquary Iulius Calistanos* house, by which I gather, how sparingly they vsed this freshnesse of shining. For in these pictures, you should see nothing but pure mixtures representing the truth, and that with great admiration to the beholders. So that those workemen deserved no small commendation; namely *Gill: Mostardo*, *Pier: Brugill*, *Iames Grimaldo*, *Franciscus Florus*, and *Martine Hemskerke*.

But to the purpose, we ought moreover to propose to our selues the examples of the life, marking whether therein we finde this vanity of affected flourish, which appeeres in divers excellent workes, of such as haue carefully imitated it when occasion served, and omitted it againe, when the matter required it not, to the ende they might not confound their delineation therewith; as may appeare by the workes of the aboue named Painters, who were euer the greatest enemies to this corruption, truely so called, because besides that the true vertue of the arte is not shewed, there are oftentimes divers grosse errours committed, insomuch as it hath bin vsed not onely in the garments of the Saints, but euen of *Christ* himselfe, and our Lady, by representing them in glittering and lascivious attire which they neuer vsed.

But to the matter, there are other transparent colours, which are wrought vppon the grosser groundes, to giue them their due lusters. For *aspaltum* giveth the luster of the aburne and chestnut coloured haire; and so doth vmber finely mixed with lake: and were much vsed by *Le: Vincent*, *Ra: Vrbine*, *Cæsar Sesto*, *Andreas de Sarto*, and many others, who had a very sweete and delicate handling, as *Anto: de Coreggio*, *Titianus*, *Gaudentius*, and *Boccacino*, who was speciall good in colours, and very ingenious in his draught, as appeeres by his workes in *Cremona* his countrie and other places, especially in *velvet*, *tuft taffatie*, and *damaske*, mixing them with divers colours agreeable to the natures thereof.

OF THE ORDER OF MAKING CHAVNGEABLES.

CHAP. X.

WHEREAS this flouriſhing beauty (not only of the meere and intire colours, but alſo of ſuch *Changeables* as are taken frō the brightnes of ſtones) hath proceeded thus farre, I may not omitte the handling thereof: not becauſe I approoue of ſuch as vſe them otherwiſe then they ſhoulde, but to the intente they may bee wrought in their due places, as in bright garmentes appertaining to the Nymphes of the meddowes, riuers, groues &c: as alſo to certaine *Angels* whoſe veſtures haue reflexions like to the Raine-bow. Now this is very delightſome to the beholder, and is called the order of making Changeables, which are chiefly ſtuffes of ſilke, whoſe lightes are of one colour, and their ſhaddowes of an other; which variety giueth the laſt and perfecteſt grace and ſweetnes to pictures. And becauſe for the bringing of them to the better perfection, there is a certaine order required in the making of them, I purpoſe to ſet downe certaine generall rules, from whence all the orders of making them may bee drawne, according to their three degrees. In the firſt whereof ſimple *white* alone is vſed for the light; In the ſecond light *yeallowes* and ſeueral mixtures of *VVhite*, togither with all other colours of like brightneſſe. In the thirde degree, all thoſe colours which are ſhaddowed with the laſt ſhaddow ſaue one, and blacke.

The firſt degree.

Wherefore, in the firſt degree *VVhite* may be ſhaddowed with *faint yellow*, *skie-colour*, *light greene*, *pinke* mixed, the light *aggate* colour, *light blew*, *carnation*, *violet*, *light purple*, *light tawny*, *aſh-colour*, *flame colour*, and *lighte aſh-colour*.

The ſecond degree.

In the ſecond degree the light colours and cleere mixtures which ſerue for ſhaddowes (in the firſt degree where the lightes of changeables are white) muſt be ſhaddowed in this ſorte when you woulde giue them their beauty. They which make the ſhaddow for Straw-colour, are *oker*, the *aggate* colour, *skie-colour*, *purple*, *ſad aſh-colour*, *tawny*, *the ſad roſe-colour*, *violet*, *azure*, *ſmalt*, *verdeter*, *pinke*, *aſh-colour*, *vermilion*, *browne of Spaine*, *and red lead*: and ſo likewiſe they ſhaddow all the other colours of this thirde order.

The thirde degree.

The ſhaddowes of the ſimple and immixt colours of the thirde degree, ſuppoſe the *aggate colour*, are *burnt oker*, *darke blew*, *peacocke colour*, *tawnie*, *the ruſte of yron and of ſalte*, *indico*, *lake*, *vmber*, *skie colour*, and the reſt in their ſeuerall kindes and orders. Blacke likewiſe ſhaddoweth them all, as white lightneth them al; but eſpecially ſuch as haue any affinitie therewith, as blacke ſhaddoweth thoſe which agree with it ſelfe.

So that according to theſe rules the changeables being heighthned and darkened with blacke and white, may produce about ſome 3584 ſortes of the firſt degree.

Of deriuatiues from the firſt mixture there are made halfe ſo many vidz: 1792, belonging to the ſecond degree; and of the heightning of the pure light colours and bright mixtures of the ſame darkeneſſe, 128 kindes appertaining to the thirde degree. After which follow thoſe eight darke colours, and after them blacke; and theſe only are the moſt ordinary, becauſe they may be made of the others (as is ſhewed.) for by taking inſteede of white a light or yeallowiſh mixture, and thoſe medlies with ſome of the 8 obſcure colours, it maketh a ſhaddow whence will ariſe great variety, though ſomewhat melancholike, becauſe in vniting them togither, they paſſe through ſo many kindes of mixtures as can hardly be imagined, much leſſe named, and yet participating them all &c.

Of the other changeables which may be wrought from foure or ſixe colours diuerſly interchanged and mixed, may ariſe more then an hundred thouſand ſeuerall colours.

And thus the vaine worlde wholly ſet vpon ſhewes and delighting in the meere beauty of colours, neglecteth the ſubſtance of the arte, which hath nothing to doe with theſe confuſed mixtures of colours: Howbeit ſome haue both taken delight herein, and ſought credit and eſtimation thereby &c. Notwithſtanding it is evident, that the chaungeables of the ſeconde and thirde order (as beeing graue and full of maieſtye) were much vſed by *Raphaell Vrbine*, who ſhaddowed darke redde with murrie, and in a word all other colours with ſuch colours as haue affinity with them and agree with the ſaddeſt changeables. By which rule of ſo graue and

wiſe

wiſe a maſter thoſe painters may (with ſhame enough) be put in minde of their error, who being vtterly ignorant of the true colours of apparell, leape from one extreame to an other, as from the firſt degree to the thirde, confounding them togither without grace and beauty. Whoſoeuer therefore is deſirous to better his practiſe in theſe matters, may (beſides theſe preſent inſtructions) beholde the workes of *Gaudentius* that moſt renowned and truely famous Painter in this behalfe; as the Angels painted in the vault of Saint *Maries di Sereno*, in *Milane*, and in Saint *Maries de Gratia* in the chappell of Saint *Corona*. Which are the moſt part arraied in admirable changeables; and in *Valtelina* in *Trahona*, and at *Morbegno*, and finally in all his other workes, wherein he ſheweth the fineneſſe of his wit, in pearcing ſo deepely into the ſweete agreement of colours; that it is impoſſible for any man to make changeables, more freſh, more naturall, or more agreeable to art. Howbeit diuerſe others haue excelled heerein, beſides *Gaudentius*: as *Cæſar Seſto Titiano, Perino, Pordonone, &c.*, though the aboue named were the beſt. But amongſt all *Franciſcus Matzolinus* was the moſt diligent obſeruer, but eſpecially in medlie cloathes, which are therefore had in great requeſt, becauſe they doe not offende or hurt the ſight. Wherefore I conclude, that whoſoeuer in making of chaungeables, ſhall not carefully imitate the fore-named workemen, may be ſure his drapery will looke more like ſtones ſpotted with diuerſe colours, made to pleaſe the eie, then reſemble true ſtuffes.

OF THE EFFECTES CAVSED BY COLOVRS.

CHAP. XI.

BECAVSE all colours haue different qualities, therefore they cause diuerse effects in the beholders, which arise from an inwarde contrariety of their causes (as *Aristotle* teacheth) which I purpose here so far forth to lay open, as shal make for the vnderstanding, of that which shalbe spoken hereafter: becausse hence we may learne, the reason why some *colours* agree togither, and others doe not, with other particularities which shalbe touched. First therefore *blacke, light, earthie, lead-like* and *obscure colours*, by reason of their heauy qualities, being apprehended by the eie, doe breede in the minde of the beholder tardity, musing, melancholie, &c. *Blacke, greene*, the colour of the *saphire, reddish*, or obscure of the colour of gold and siluer mixt togither as yellow, yeelde a pleasurable sweetenesse. *Redde, fiery, flame colour, violet, Purple*, the colour of *iron* red hote, and *Sanguine* cause courage, prouidence, fierceneſſe and boldneſſe by stirring vp the minde like fire. *Gold* colours, *yellowes, light Purples*, and other bright colours make a man vigilant, adding grace and sweeteneſſe. The *Rose colour, light greenes*, and *bright yellowes*, yeeld ioy, mirth, delight &c.

VVhite ingēdreth a kinde of simple attentiō more melancholy then otherwise. In a word all mixt colours, differing each from other, procure earneſt desire, variety, and *Phantasticalneſſe*. And these are the qualities of colours, in the dispositiō whereof we must be careful, that wee make no disorder or confusion in the eie of the beholder. But concerning the manner of disposing them in histories, and all other workes, it shall be briefly and plainelie shewed in the booke of *Practise*: And now I wil onely handle them as they were vsed of the ancient.

OF BLACKE.

CHAP. XII.

THE Athenians were wont when any misfortune befell them, to attire themselues in *Blacke*: the *Romanes* also expressed their sorrow and griefe, with the like garments, as we read of *Crassus*, who vpon the death of a fish, which he tooke delight in, ware a mourning weede. Whence (as *Cicero* writeth in an Epistle to *Atticus*) those which vsed to come to banquets of mirth in such mourning attire, were worthily reprehended.

Plato in his *Timæus* writeth, that the women of *Dania* went alwaies in *Blacke*, which was accounted infamous. The men of *Lycia* (as *Valerius* writeth) when they mourned, vsed to put on womens apparell of *blacke*, to the ende that being put in minde by the vnseemelinesse thereof, they might leaue of their sorrowe the sooner: which attire was not much vnlike that, which is now a daies vsed of such as mourne for the death of their neerest friendes, which is commonly called *gramaglia*.

In diuerse places of the olde testament, *blacke* is taken for a token of vnhappinesse. *Aristobulus* said that all the *Ægyptians* seemed fooles for wearing blacke apparell: wherefore some thinke that blackenesse is a signe of madnesse and folly: because (as the naturall *Philosophers* write) fooles and mad men are ouer-charged with blacke choller. *Virgill Æn.* 3. writeth that in great tempests which bring heauinesse, and threaten death, they vsed to sacrifice a blacke lambe. And *Terence* saith that a blacke dogge hath very euill abodement. They vsed to offer a blacke sacrifice to the infernal Gods. The *Danish* woemen after the destruction of their country, arraied themselues all in *Blacke*. *Pythagoras* was wonte to saie, that blacke appertained to the nature of euill. And *Ovid* in his *inuectiues* vsed the same, as also *Horace*, *Tully* and *Apuleius* in *magicke*. *Alecto* and the three Furies of hell were represented in blacke, according to *Virgill Æneid.* 7.

In like sort *Sphinx* and *Celæno*, the worst of the *Harpies*. And therefore the *Painters* make the *Divell* blacke, because blackenes hath a certaine inclination vnto sadnesse. And the *Poets* call *Death* blacke. And *Aristotle* saith that only blacke will take none other hew: whence some will haue it signifie constancie, and sometimes obstinacie.

But to conclude these significations of colours, blacke and all other colours signifie either good or euill, as they are rightly applyed.

OF WHITE.

CHAP. XIII.

WHITE, because it is apt to receiue all mixtures, signifieth simplicity, puritie, and elation of the minde (as some say) of which colour *Virgill* writing *Æn. 6.* attributeth it to the garmentes of chaste *Priestes*, good *Poets*, witty men, and such as defende there countrie. And *Persius* saith that a white man is interpreted to be a good and sincere man. *Numa Pompilius* who was borne with a white bearde, and *Titus Tarquinius*, were good kings. Amongst the twelue princely signes of the olde Romanes, the chaire of state was made of white pollished Ivory, in token of purity. *Aristander* when he praied to the gods in that great expedition of *Alexander* against *Darius*, was clad in a white mantel, as wel became a pure and chaste Priest. When the *Grecian* widdowes would shew their sincerity and vprightnesse towardes there husbandes, they vsed to aray themselues in white cloath washed, as *Plutarch* avoucheth out of *Isocrates*. The ancient

dent *Romane* matrons likewise did weare a white fillet vpon their head, to note their simplicity. The ancient *Ægyptians* and some others (as *Suetonius* in his *Nero* writeth) were wont to wrappe their dead in white mantles, signifying thereby that the body was brought to his ende, being depriued of his soule. And this custome was common to diuers other people, as we may finde by sundry places of *Servius*, *Ovid*, and *Virgill*. And no man can be ignorant, that the *Hebrewes* vsed to bury after this fashion, insomuch as we reade in the Scripture that *Christ* was so buried. In the Sacrifices of *Ceres*, her Priestes were araied in white vestures. And the Angels that appeared vpon the tombe of Christ, were in white aray in token of mirthe.

Faithfulnesse, because it is pure, is said to be clothed in white (as *Horace* amongst many other thinges ingeniously noteth.) The crownes of the ancient Kings were made of a white bande. Whence we reade that *Alexander* the great tooke from his head his white *Diadem* to heale the madnesse of *Seleucus*. And the most antient Priestes of the *Ægyptians* following the precepts of *Pythagoras* in their Sacrifices, vsed vestures of the purest white linnen cloth: which custome (as some thinke) was taken from the *Hebrewes*, where the Priestes (as *Iosephus* reporteth) being purified from al filthinesse, came to the Temple and altar, apparelled in white.

Saint *Hierom* in his first booke of the attire of *Fabiola* saith that the long gowne to the foote, the habite for the shoulders called *horario*, the girdle, and the roules of their head were of white linnen: in like manner (according to *Ezechiell*) they couered their heads with linnen fillets. *Cicero* saith that a white vesture doth specially belong to God. Whence *Pope Sylvester* refusing the rich and costly miter of *Constantine*, contented himselfe with one of white, quilted or embrodred. Finally that this colour noteth purity, it may be gathered not onely out of that which hath beene spoken; but also from the habits, which al our Priests weare when they serue at the altar, which is of pure and cleane white linnen. Note.

After which manner also are those cloathed which attende in the church, a custome wholy taken from the *Hebrewes*. For we may reade of the white vestures of *Aaron* the high Priest, which were all set with pretious stones, embrodred diuersly with gold, with bels and Pomgranates fastned to the hemme therof, with such like, wherby it might be knowne when they went into the holy place.

Some would haue white to signifie blame, because the *Iewes* apparelled Christ therwith for the greater blame and disdaine: And men vse to giue fooles and despised persons a white staffe in their handes, whence the saide Iewes gaue Christ a white reede in his handes. And for this cause *Livie Li: 9.* maketh mention of a custome of the *Samnites* which had their garments garded with white linnen, to shewe that they were fresh water souldiers without glory. And this was the reason why those seruants which the antient *Italians* solde, came abroad in publike with white feete, in token that they were not their owne men.

Others would haue white importe ioye, because the *Athenians* in the

ſolemnities of the ſpectacles of *Quinquertij* (as *Lucian* writeth in his praiſe of *Philoſophie*) were all clad in pure vvhite, neither might any man be preſent at them with any other colour.

In like manner the triumphant Church after Chriſtes reſurrection, appeared in white garments, in token of ioy. And Chriſt himſelfe when hee would ſhewe a patterne of the celeſtiall happineſſe vnto the 3 Diſciples in his transfiguration, ſhewed himſelfe vnto them in a white garment. Some of the ancient, accounted white a ſadde, vile, and baſe colour: whereupon *Vegetius* vvriteth, that vnexperienced and freſh water ſouldiers were arraied in white, whence they were called *candidati*, ſignifying therby, that they had not yet imbrewed their handes honourably in the bloud of their enemies: moreouer they bare a white ſhielde, in token that they were voide of renowne and honour obtained in warre: whence *Virgill* calleth a white ſhielde, *inglorious*: becauſe it was the cuſtome of valiant captaines to write their worthy exploites of warre vpon their ſhieldes, as we reade of *Epaminondas*, and *Othriades*, vvho being ready to die, wroate their glorious exploites and victories vpon their bucklers.

Note.

OF

OF REDDE.

CHAP. XIIII.

REDDE which signifyeth reuenge, in former times was vsed to cover the Hearses of such as had fought valiantly, as we may reade in *Homer* and *Virgill*; in imitation whereof, we painters vse to attire those all in red, (or at least to giue them a redde mantle) which haue shed their bloud for the faith of Christ in tokē of their martyrdome: In *Campus Martius* at Rome, those which canvased for an office in *Comitijs*, (to shewe their vnconquerable mindes in vndertaking warre for their countrie) did weare a red, thin, and transparant vaile, to the ende their woundes might the more easily be seene through it: by which demonstration of their valor they attained to such honour and dignity as they desired. Of this colour the ancient *Lacedemonians* were wont to attire their fresh water souldiers (as *Plutarch* reporteth) when they sent them into the campe to the ende they might not be discouraged at the sight of their bloud. The *Troianes* vsed to weare mandilions, and garments of red. *Homer Il.* 3 bringeth in *Paris* with a red plume in his helmet, which custome afterwardes the *Romanes* tooke vp, that they might seeme dreadful to their enemies.

But the Captaines did weare vpon their corslets a garment of crimson velvet, or silke; & in like sort the standard which was carried when the Emperour was present in the field, was of a purple colour, with golden frenge, which purple differed not much from red, with which colour the captaines when they went in triumph vp to the *Capitoll* (as *Plutarch* writeth in the life of *Pau: AEmylius*) were adorned. And this colour was proper to Emperours and Kings, as we may gather by all histories. But to returne to pure red, we reade that *Diana* and *Venus* vsed red buskins. And *Hellen* commanded

ded *Eneas* that when he offered sacrifice, he should couer his head with a redde mantle. *Anchises* also when he sacrificed couered his head with redde. The olde *vestall virgines* to expresse their ardent affections, in the seruice of their Goddesse, kept a continual burning fier in her temple. And the Cardinals weare redde, to shewe that they are alwaies inflamed with loue and Charitie. And I remember I haue read of the olde Priestes called *Salij* in Rome, that they daunced in the honor of *Mars*, in redde garmentes.

Finally we may gather, that red signifieth courage and stomacke, from those beastes which cannot endure the sight of it; as the Lyon, who cannot abide the sight of fire, for feare: and that it incourageth men, may bee collected by that golden flame which came downe from heauen miraculously in the forme of a standard of crimson silke to the King of France.

OF THE COLOVR OF THE PEACOCKE.

CHAP. XV.

THE Colour of the Peacocke (which in deede ſignifieth that which is elſewhere ſpoken thereof) according to ſome others noteth a deſpiſing of death for loue, expreſſing (as they ſay) a kinde of fooliſh boldneſſe by reaſon of Lake (which is a ſanguine colour) mixed with blewe, whence ariſeth a mixt colour betweene *Iupiter* and *Saturne*: The firſt whereof, becauſe of *Mars* ſheweth courage and folly, the other by meanes of the darke mixture, a kinde of obſtinate conſiderateneſſe, whereupon a man reſoluing bringeth it to a fooliſh ende. But if this were true, out of doubt the Biſhops and other Prelates would not weare it, at certaine times, in ſigne of their great loue towardes the holy Church, and the ſeruiceable deſire they haue for the increaſe thereof, much leſſe would the Cardinals and the Popes themſelues weare it in their robes at appointed times as they doe: whereby I conclude that the former ſignification of this colour is moſt falſe and abſurde.

OF

OF YEALLOVVE.

CHAP. XVI.

YEallovve, insomuch as it noteth a kinde of hope and reioicing, hath giuen occasion to some, to apply the signification of desire and ioy thereunto. The ancient held it for the best aboadement, as appeareth by the *Pye, which was dedicated to *Mars*, the greater part of whose feathers are of this colour; from whence they conceiued more hope then from any other thing.

*Picus Martius, which was of diuers colours See Gesner.

By occasion of this colour, the *Athenians* called the morning hope. For the daily renewing of *Charon* (though he were very olde) they assigned him yeallow sailes, and of the colour of golde, as *Homer* writeth. The new married wiues of the *Romanes* (as *Vigill Æn*: 1. saith) vsed to adorne their heads with a vaile of this colour called *Flamen*, to shew that they hoped to beare children. Some would haue yeallowe to signifie superiority, because golde being of that colour is the chiefe of all mettals. Whence the vestures, sceptres, and crownes of Emperours and Kinges, are adorned with this colour or mettall: in like sort the *miters*, *pastorall thrones*, *&c.* of the Pope, are garnished and ouerlaied with golde.

Last of all the Church militant, Christes spouse, is arrayed with a vesture of pure golde, as it is in the Psalmes, where *Dauid* saith, that the *Queene* standeth on the right hande in a vesture of golde. And in token of Iustice, the thrones and iudgement seates of the Pope and Emperours are made of golde, whereby is vnderstood that they ought to sit and gouerne with iustice.

OF GREENE.

CHAP. XVII.

I wil now ſhew the reaſons why ſom by way of cõtradictiõ would haue greene (which ſignifieth hope) note the end of all things: for although it be not abſolutely true, yet notwithſtanding a painter may reape no ſmal commodity, from thoſe reaſons: inſomuch as they containe many things appertaining to the knowledge of the rites and ceremonies of the ancient Religions. Firſt then we may cõſider the ancient cuſtome of the Prieſts, in offering vpõ their Altar to their God litle fire-brandes tied vnto a greene ſticke, whereof, after they were all burned out, there remained nothing but the greene woode whereunto they were bounde: which vſe is in part continued vntill our daies, inſomuch as the waxen tapers are often times dreſſed in the bottome with *greene*. For the confirmation of which opinion, *Virg.* putteth a greene covering vpon *Polidors* tombe: and bringing in *Andromache* ſacrificing to the Ghoſt of her husband *Hector*, he maketh her covering his graue with greene buſhes: And in an other place he ſaith, that *Iuturna* fore-ſeeing her brother *Turnus* his death, did binde his head about with a greene fillet. The ancient in token that *Time* endeth al thinges, bound his head likewiſe with a greene fillet. And we read that the ſepulchers of the ancient, were ſtrowed with greene parſely: and that with this they crowned the poets, of whoſe excellency in poetry they had made triall in verſifying, vpon the dead. *Vitruvius* alſo ſheweth, that the invention of the *Corinthian capitell* came into vſe from the decking of the dead with greene hearbs and flowers. Moreouer, it is reported, that in the graue of *Tulliola Ciceros* daughter, there was found a Smaragde, which (they ſaie) *Iſabell Gonſaga of Eſte Marquioneſſe of Mantua*, hath at this time: which argueth the truth of the ancient cuſtome of the *Perſians*, who alſo vſed thoſe Smaragdes about their dead women: and that with them they eſpouſed them, and with the ſame they buried them. *Plinie* alſo mentioneth this vſe of burying and adorning the graues with greene, and of vſing the Smaragde where he ſpeaketh of the funerall of king *Hermias*.

Note.

Lib. 15. ca. 5.

Finally, *Servius* saith that the ancient chast matrones covered their chariots with greene. But there might bee divers more reasons brought contrary vnto these, to prooue that greene doth properly signifie hope, but because this nice discussing of the significations of colours doth little appertaine to our purpose, I will omit it.

OF BLEVV.

CHAP. XVIII.

AZVRE Blew, besides other significations that it hath, noteth loftinesse of the minde, faith and zeale, as the *Franciscans* say. It was vsed by the *Virgine Mary* in her attire vntill, the passion of her sonne. Besides, many of the Apostles vsed it: And Christ himselfe is painted with a garment of this colour. And so doe the Papists represent God the Father, because *Azure* resembleth the colour of the skie, nearer then any other. S. *Gregorie* ordained, that the *Friers* called *Crucigeri*, should weare habites of this colour. And *Isis* the ancient goddesse of the *Ægyptians*, had her Priestes cloathed in this colour, to the intent that the people beholding them, might be put in minde of heauen. *Persius sat.* 1. speaking of Blew garments, sheweth that they belong only to such persons, as aspire vnto high matters: And *Cicero* vsed sometimes to weare this colour, giuing men thereby to vnderstand, that he bare an aspiring minde. We read in *Hester*, that king *Assuerus* had al his chambers hanged with Blew, to shew the loftines of his mind. And last of al we read that the first priests of the *Hebrews*, did weare long gownes with large sleeues of the *Iacinthe* colour, vpon which they put their vpper garment called an *Ephod* in *Hebrew*, embroidered with purple & silke, & set with the *Iacinthe* & the *Saphire* stones, which signifie devotion.

Where-

Wherefore it ought to be put vpon the great high prieſt after the order of *Melchiſedeck*, which is *Chriſt*. Whence *Ieremy* according to the excellency of the ſeruice of God, compareth the beauty of the Prieſt to a Saphire: And old *Toby* ſeeing in a viſion the wals of Paradiſe in the forme of a citty, ſaide that the gates thereof were made of moſt precious Saphire. And Saint *John* in the *Revelation* ſaith the ſelfe-ſame, intending to ſhew the exceeding great worth and dignity thereof.

OF CERTAINE OTHER COLOVRS.

CHAP. XIX.

THE ancient kings of *Troy*, vſed to weare their apparell of the colours of the daies as they paſſed, & the chiefe nobility and braue ſoldiours, were wont the firſt day of *Ianuarie*, to adorne their bucklers with the colours of that day, in which they meant to goe into the field: Farthermore on Sunday they vſed to weare yeallow, on munday white, on tueſday red, on wedneſday blew, on thurſday greene, on fryday purple, and on ſaterday blacke: The ſame ancients, vpon the ſolemne feaſt daies of each month, according vnto the ceremonies which they vſed in the ſame, had diſtinct garmentes and decked with diuerſe colours. In the month of *Ianuary* they did weare white: in *February* aſh-colour: In *March* tawny: In *April* darke greene: In *May* light greene: In *Iune* carnation: In *Iuly* red: In *Auguſt* yeallow: In *September* blew: In *October* violet: In *Nouember* purple: and in *December* blacke. The *Aggragri* of *Syria* haue a cuſtõe of dying their faces with divers

colours, and they are accounted moſt noble, that haue moſt variety of colours both in their haire, and in their fleſh. The people of *Sebaſtria* wrap their heades about with red, to ſhew that they differ from others in religion which weare white rowles, as the Chriſtians, and ſome of them beare blewe *turbantes*; and the Iewes beare them yeallow.

The curtaines of *Salomons* temple were of the *Iacinthe* colour, of purple and of crimſon, and ſuch were the tentes and vailes of *Moſes* his Tabernacle. When *Aſſuerus* king of *Perſia*, made his feaſt with the greateſt preparation he could for al the *Princes* and ſtates, he had at the entraunce of his garden, tentes and pavillions of blew, with ropes of ſilke faſtned to marble pillers. The *Romanes* had a cuſtome, to cauſe their kings ſcepters to be carried by men of party coloured gownes, as alſo they vſed to haue their chariots of triumph drawne by foure white horſes. And amongſt others *Camillus* (as *Liuie* and *Plutarch* write) vſed a chariot of gold, and wore a coſtly crowne of golde. The inhabitants of the Iles of *Baleari* ware their garments cloaſed with great golde buttons, which were likewiſe vſed by *Cato* and *Cæſar*. The *Phrygians* began afterwardes to vſe girdles made of diuerſe colours. The ancient likewiſe attributed the ſiluer colour to *Venus*, giuing her a chariot of *Ivorie*, to ſhew what is the proper colour of ſuch as take thought and are heauy. And they made the priuities of the God of their Orchard red, and fiery, to feare away the birdes, from pecking the fruite which he had planted. Now although there remaine many other ſmal matters to be ſaid concerning colours, notwithſtanding I wil here make an end, hauing (in my iudgement) touched as much as may ſuffice for the true cuſtomes of people in wearing them: referring the reſidue to my booke of practiſe, where I purpoſe to intreate in particular of the colours of the Elementes, in ſuch ſort as they concurre to the making of fleſh colour, ſo that they may repreſent the pictures of things like to the life.

A BRIEFE

A BRIEFE CENSVRE OF THE BOOKE OF COLOVRS.

MY censure concerning this booke of Colours is; that it is most learnedly and iudiciously set downe in general, as may appeare by the processe of the booke: Howbeit, if we shal enter into a more exact & particular consideration thereof, we shall finde it not altogither so apt for the vse of the vnexperienced Painter, aswell in regarde of the definition of colour, as also of the division thereof; both which are meerely Philosophical, expressing rather the conceiued natureof Colour, by way of abstraction from the sense, them as it immediately respecteth the Painter: vnto whom me thinkes I coulde frame this definition out of mine Authors discourse.

Colour is a materiall substance, indued with a qualitie diversly affecting the eie, according to the matter wherein it is founde. That it is a materiall substance he prooueth chap. 4. where he handleth the matters wherof colours are made, shewing that some of them are taken from *minerals* and earths, some from the *vegetables*, and some from the *animals*. All which, because they are of diuerse natures, require a seuerall handling, as wel in their working, as in their mixtures: for many of them hauing a natural antipathy and contrariety with each other, doe destroy and corrupt, or at the least blemish each other when they are mixed togither, as by the sixt chapt: appeareth: which discorde ariseth not only from the colours themselues, but partly from those moistures wherewith they are grounde: which beeing of three sortes, they make three seueral kindes of painting, as in the fift chap: may be seene. Now because the exact knowledge of these three sortes of working, is worth the knowledge to each practitioner in the Arte, I wil briefly touch them al orderly; as followeth; vidz: *Distemper*, *Oile-worke*, and *Frisco*. The two former are in daily vse amongst vs, and are better knowne vnto workemen, then that they neede learne them of me: howbeit for others sakes, thus in a worde; in Distempour the colours are grounde with water, and bounde with glew, sise, or gummes of diverse sortes; as gumme *hederæ*, *dragagant*, or *Arabicke*, which is held the best. The white of an egge is also vsed, as chapter the fourth teacheth: and sometimes the yolke, as George Vasary prescribeth. Of Distemper I note three kindes: In Sise, vsed

by our common painters vpon cloath, walles &c. In Washing with gummed colours, but tempered very thinne and bodilesse, vsed in mappes, printed stories &c. And in Limming, where the colours are likewise mixed with gummes, but laied with a thicke body and substance: wherein much arte and neateneſſe is required. This was much vsed in former times in Church bookes, (as is well knowne) as also in drawing by the life in small models, dealt in also of late yeares by some of our Country-men; as *Shoote, Bettes &c.* but brought to the rare perfection we now see, by the most ingenious, painefull and skilfull Master *Nicholas Hilliard*, and his well profiting scholler *Isaacke Oliuer*; whose farther commendations I referre to the curiositie of their workes.

In Oile worke the colours are mixed with the oile of linseede or walnuts, which is reputed the better. This is in daily vse amongst vs and other nations; and as well for the pleasantneſſe of the working, as the durableneſſe of the worke, is preferred before the rest; and hath beene the occasion, why that famous ancient working in *Frisco*, hath beene laide aside of late yeares; as complaineth *Geor: Vasarie* in his treatise of Painting, Chap. 19. out of whose owne wordes I will reviue it againe, to such as will practise it hereafter.

HOW TO PAINT VPON A WALL, AND *the reason why it is called Frisco.*

AMONGST all the other sortes of Painting, that which is done vpon a wall is the most workemanly and beautifull. Because here the Painter must doe all that in one day, which in the other kindes he may run over in many. This kinde was much vsed by the ancient; whom the first of our late workemen haue likewise followed: and it was wrought vpon the lime, while it was fresh, and might not be interrupted by any meanes, till the whole daies worke were fully finished, as it was first laide out in the morning; for if it be prolonged neuer so little, the wall will gather a certaine harde crust with the heate, colde, winde, or frost, which will destroy the whole worke. Wherefore the wall and the colours would aske to be continually wetted, this worke is to bee wrought only with such colours as are made of earths, not of minerals: the *white* which is vsed here is the *Trevertine* stone burnt. Moreouer it requireth a quicke and bolde hand, but especially a sounde iudgement: because the colours shewe after one fashion while the wall is wet, and after an other when it is drie; insomuch that the painter is much more holpen by his discretion, then by his draught; and sooner attaineth to perfection by practise, then otherwise. Most of our late workemen haue beene better skilled in oile and distemper then in this, as being so much the more difficult, by how much the surer, fairer, and more durable it is then the other workes. It indureth the aire, winde, weather, and all maner of iniuries.

But

But we muſt take heede wee vſe no colours tempered with Siſe, the yolkes of egges or gummes, as ſome Painters vſe; becauſe, beſides that the wall will not retaine his wonted cleereneſſe, the colours wrought theron will in ſhort time decay and waxe blacke. Wherefore ſuch as worke vpon wals ſhould doe it in *Friſco*, and neuer touch it ouer againe with drie colours: For that will prooue moſt baſe, cauſing the pictures to be of ſmall continuance; as is elſewhere ſhewed.

Now as I haue in generall runne ouer the matters of the colours & their ſeuerall mixtures; ſo will I (in a worde) touch the Subiectes and Matters whereon theſe colours are vſually laied and wrought, as a thing not vnworthy our conſideration.

Firſt then all ſollide ſubſtances are capeable of Painters colours; though ſome more, ſome leſſe, and ſome fitter for one kinde of temper then others. Whence it commeth to paſſe that the Painters vſe generall groundes, or (as they ſpeake) *Primings*; ſaue vpon paper, parchment or velime, which for the moſt part will admit the colours immediatly. For ſome kinde of ſtones ſucke in the moiſture ſo immoderately, that they leaue the colours looſe and vnbounde, and ſo doeth wood; other ſtones, as marbles and the like are ſo harde, that they will not eaſily receaue the moiſtures wherewith the colours are mixed: wals, clothes, and the like, haue their ſeuerall imperfections this way: So that many of the matters to be coloured, doe either receaue hurt from the malignant nature of ſome colours, or elſe hurt and blemiſh them by ſome euill quality in them remaining, and therefore both the one and the other are to be corrected or prepared by the skill of the workeman: as might be many waies ſhewed, if I liſt to ſtand thereon.

OF THE PAINTING OF *VVoemen.*

THe conſideration of which point, hath miniſtred me iuſt occaſion to obſerue an other Arte of Colouring, more practiſed then profeſſed. Now as the fore-ſpecified art, is by workemen called *Colouring by the life*, becauſe ſome Naturall or Artificiall thing is by the helpe thereof imitated or prefigured; ſo may I terme this *Painting vpon the Life*; where a knowne Naturall ſhape is defaced, that an vnknowne Artificiall hewe may be wrought thereon.

This Arte conſiſteth of a twoofold method; either by way of preparation and abſtertion, of ſome naturall or aduenticious imperfections of the skinne, which is done with *fomentations*, *waters*, *ointments*, *plaiſters*, and other matters, which I meane not to preſcribe; or by a more groſſe illiture and laying on of materiall colours; whereby ſuch vnpleaſing defectes are rather couered then aboliſhed and taken away.

The former vpon occasion is, and I thinke, may in some sort be vsed, but with good discretion, and sparingly, without very much blemish to the party. The latter, as it is vnnaturall, and vnholsome, so must it needes somewhat vary and alter the countenance, if we may credite mine auctor in his first booke, Chap: 2. where he sheweth that *similitude* proceedeth from the colour, which is *qualitie*, and not from the proportionable feature of the face, which he affirmeth to be meere Quantitie, (though I with *Aristotle* suppose it to be the fourth kinde of Qualitie:) So that those which vse the latter, may seeme rather to be of the race of Prometheus, or some of Dedalus or Pigmalions creatures, then otherwise: Such are the Italian women for the most part. For proofe whereof, I will tell you a pleasant story to this purpose.

A conceited gentleman meeting with an Italian Painter asked him this question; whether was the hardest, to imitate a painted patterne, or to follow the life; who made answere he could not well tell: and being farther demaunded the reason, how a man of his practise, in a country where the arte is so famous, could be ignorant of that, he replied that hee thought he had scarce euer drawne any by the life, and therfore could not iudge; because he neuer came time enough, but that some other Painter had bin vpon the face, before he came at it. Then the Gentleman asked whether was better working on a table or linnen cloth; on neither of these (qd he) so good as on Leather, but the better of the two is cloth: And why on leather best said the Gentleman? Because (said the other) with vs the Best vse it.

In this kinde (said the Gentl:) I haue no skill, and it seemeth to be either a rare secret; or a meere conceit: Howbeit vpon promise that you wil discouer this to me, I will teach you a pretty receipt of great dispatch in your working vpon cloth: Agreed quoth the Painter: I haue read (said the gentleman) how a certaine King sent a cunning drawer to our Sauiour, to take his true counterfeit, which when the Painter could not performe by reason of the exceeding brightnesse of his countenance, Christ called for a napkin, vvherewith wiping his face, he left his exact favour therein.

Thus shall you doe when you finde your selfe forestalled: onely the difference is, that you must first lightly wet ouer your cloth with the water wherein commin seede or saffron hath beene steeped: hauing thus prepared your cloth, clappe it gently to the face, and your worke is done, except now you meane to make an experiment by the true life, vvhich you tolde me you could neuer come at before. I haue often heard of this story saide the Painter, but neuer had the witte to make this vse of it. Yea (said the Gentl:) cunning till it be knowne is accounted a mistery, but being reuealed, is esteemed but a trifle.

But sir to your promise; now shewe me your secret of working on leather. I shall not needs Sir, for you haue saued me that labour: for in teaching me how to take of the coloured complexion, you haue left the bare leather plainly to be seene. The Gentl: perceiuing how prettily he was met with all in his owne veine, smiled and shooke handes with the Italian.

But to our purpose: if the question arise whether is more to be regarded,

the

the ſubſtance or the accident, the face and the bodily health, or the exterior complexion; I make no doubt but in all mens iudgement the former will ſeeme the worthier, and the latter onely ſo farre foorth to be deſired and procured, as it may conveniently ſtand with the the other, or either friendly accompanie it, or faithfully attend thereon: Howbeit, let vs ſee how both the one and the other may be beſt maintained.

Concerning this matter, thus much by reading I finde (which me thinks ſtandeth vpon good reaſon) that there are many thinges amongſt the Italians in daily vſe for this purpoſe, which are priuy enemies both to the one and the other: and leaſt here I might ſeeme rather to ſpeake raſhly of mine owne head, then vpon any good ground, I will acquaint you with mine auctor: Namely *M: Leonard Fierovant Knight* and *Doct: of Phyſicke* in his *Specchio della ſcientia univerſali*.

The lawfulneſſe or conveniencie thereof I referre to the diuines; onely debating the matter partly like a Phyſition, and partly like a Painter, As followeth.

A DISCOVRSE OF THE ARTIFICIALL *beauty of women.*

HAuing intreated of ſo many and divers thinges, I could not but ſay ſomething of ſuch matters as *woemen* vſe ordinarily in beautifying and imbelliſhing their faces: a thing well worth the knowledge; in ſo much as many woemen are ſo poſſeſſed with a deſire of helping their complexions by ſome artificiall meanes, that they will by no meanes be diſſwaded from the ſame.

Now the things which they vſe are theſe. viz: *Ointments* of diuers ſorts; *powders*, *fattes*, *waters* and the like: whereof *M: Iohn Modoneſe Doct: of Phyſicke* hath written at large, in his booke intituled *The ornaments of woemen*, wherein he teacheth the whole order of *beautifying the face*.

Now mine intent in this treatiſe is, onely to diſcouer the natures of certaine things, which are in daily vſe for this purpoſe: Becauſe it often falleth out, that in ſteede of beautifying, they doe moſt vilely disfigure themſelues. The reaſon whereof is, becauſe they are ignorant of the natures and qualities of the ingredients; Howbeit partly by my directions, and partly by *Modoneſes* booke, I hope to content and ſatisfie them all in ſuch ſort, that they ſhall haue iuſt cauſe to thanke vs both: And in truth for their ſakes haue I ſpecially vndertaken this paines, by teaching thē to vnderſtande the natures of the *minerals*, *vegetables*, and *animals* which are moſt applied to this vſe. So that if any ſhall hencefoorth fall into the inconveniences after ſpecified, their owne perill be it. And firſt concerning *Sublimate*.

OF

OF SVBLIMATE, AND THE BAD *effectes thereof.*

DIverse women vse *Sublimate* diuersly prepared for increase of their beauty. Some bray it with *quicksilver* in a marble morter, with a wodden pestle; and this they call *argentatum*. Others boile it in water, & therwith wash their face. Some grinde it with *Pomatum*, and sundry other waies. But this is sure, that which way soeuer it be vsed, it is very offensiue to mans flesh, and that not only to the face; but vnto all the other parts of the body besides, where it is applied. For proofe whereof *Sublimate* is called *dead fier*; because of his malignant, and biting nature. The composition whereof is of *salte*, *quicksilver*, and *vitrioll*, distilled together in a glassen vessell.

This the Chirurgions call a *corrosiue*. Because if it bee put vpon mans flesh it burneth it in a short space, mortifying the place, not without great paine to the patient. Wherfore such women as vse it about their face, haue alwaies black teeth, standing far out of their gums like a Spanish mule; an offensiue breath, with a face halfe scorched, and an vncleane complexion. All which proceede from the nature of *Sublimate*. So that simple women thinking to grow more beautifull, become disfigured, hastening olde age before the time, and giving occasion to their husbandes to seeke strangers insteede of their wiues; with diuers other inconveniences.

OF CERVSSE, AND THE EFFECTS *thereof.*

THe *Ceruse* or *white lead* which women vse to better their complexion, is made of lead and vineger; which mixture is naturally a great drier; and is vsed by the *Chirurgions* to drie vp moiste sores. So that those women which vse it about their faces, doe quickly become withered and gray headed, because this doth so mightely drie vp the naturall moysture of their flesh. And if any giue not credite to my reporte; let them but obserue such as haue vsed it, and I doubt not but they will easily bee satisfied.

OF

OF SCALING OR PLVME-ALVME.

THis alume is a kinde of ſtone, which ſeemeth as if it were made of tow; and is of ſo hot and drie a nature, that if you make the weeke of a candel therewith, it is thought it will burne continually without going out: A very ſtrange matter, and beyond credit. There bee other pretty thinges reported of this ſtone; for ſome will bruſe it betweene their fingers, and ſtrow it betweene the ſheetes of the party, whom they would not haue take any ſleepe. With this ſome vſe to rubbe the skinne off their face, to make it ſeeme red, by reaſon of the inflammation it procureth, but queſtionleſſe it hath divers inconveniences, and therfore to be auoyded.

OF THE IVICE OF LEMONS.

SOme vſe the iuice of Lemons about their face, not knowing the euill qualities thereof. For it is ſo forcible, that it diſſolueth the hardeſt ſtones into water: and there is nothing which ſooner diſſolueth Pearle then it. Nowe if it can diſſolue ſtones in this maner, what thinke you will it doe vpon mans fleſh? wherfore I exhort all women, to eſchewe this and the like fretting and wearing medicines.

OF THE OYLE OF TARTARIE.

THere is no ſtronger fretter and eater, then the Oyle of *Tartarie*; which in a very ſhort time, mortifieth a wound as well as any other cauſticke or corroſiue: and being ſo ſtrong a fretter, it will take any ſpotte or ſtaine out of linnen, or wollen cloth: wherefore, we may eaſily thinke that if it be vſed about the face, it will worke the like effectes in the ſame, by ſcorching and hardning it ſo, that in many daies, it will not returne to the former ſtate.

OF

OF THE ROCKE ALVME.

ROcke alume doth likewise hurt the face, in so much as it is a very pearcing and drying *minerall*, and is vsed in strong water for the dissoluing of mettals; which water is made onely of rocke alume and *Salnitrum* distilled, and is found to be of that strength, that one droppe thereof being put vpon the skinne, burneth, shriueleth, and parcheth it, with diuers other inconveniences, as loosing the teeth, &c.

OF SALNITRVM.

SAlnitrum is so drie and colde, that being vsed about the face, it mortifieth and drieth the naturall moysture, leauing the flesh insensible; and is a greater enemy to the flesh, then any of the other minerals, dimming the complexion, dulling the hearing, and offending the stomacke. For all which reasons it is to be abandoned.

OF CAMPHIRE.

CAmphire is so *hott and drie, that comming any thing neere the fier, it suddenly taketh fier, and burneth most vehemently. This being applied to the face scaldeth it exceedingly, causing a great alteration by parching of the skinne, and procuring a flushing in the face: And in this are women very much deceaued.

* *It is commonly taken for cold, and vsed for a cooler: yet for diuers reasons is it thought hoat by Mathiolus, vpō Dioſ: lib. 1. 75. and diuers other late writers.*

OF ALL SVCH THINGES AS ARE ENEMIES *to health, and hurtfull to the complexion.*

ALl those paintings and embellishings which are made with minerals, and corrosiues, are very dangerous: for being laied vpon the flesh, especially

especially on the face of a woman, which is very tender & delicate by nature (besides the harme they doe to the natural beawty) doe much preiudice the health of the body. For it is certaine, that all Paintings and colourings made of minerals or halfe minerals, as iron, brasse, lead, tinne, sublimate, ceruse, camphire, iuyce of lymons, plume-alume, salt-peeter, vitrioll, and all manner of saltes, and sortes of alumes (as hath bin declared) are very offensiue to the complexion of the face. Wherfore if there be no remedy, but women wil be medling with this arte of polishing, let them in steede of those minerall stuffes, vse the remedies following.

OF SVCH HELPES OF BEAVTY AS MAY *safely bee vsed without danger.*

THERE is nothing in the world, which doth more beautifie & adorne a woman, then *Cheerefulnes* and *Contentment*; according to the proverbe: *Contentment is the chiefest Beawty*. For it is not the red and white which giveth the gratious perfection of Beauty, but certaine sparkling notes and touches of amiable cheerefulnesse, accompanying the same. The trueth whereof may appeare in a discontented woman, otherwise exceeding faire; who at that instant will seeme yl-favored and vnlouely: as contrariwise an hard-favored and browne woman being merry, pleasant & iocond, will seeme sufficient beautifull.

Secondly *Health*. For be a woman neuer so faire and merry and yet vnhealthy, shee wil euer appeare vnbeautifull.

Thirdly *Honesty*: Because though a woman be faire, merry, and healthy and yet be dishoneſt, shee must needes seeme most ougly to an ingenuous and honest minde.

Fourthly *VVisedome*: for a foolish vaine gigling dame, cannot be reputed faire, insomuch, as shee hath an impure and polluted minde.

But hereof sufficient, till a farther opportunitie bee ministred;
Meane-while if any bee desirous to bee more
fully satisfied in this point, I referre them
to an oration or Treatise of Nazianzens
concerning this matter.

(* * *)

The ende of the thirde Booke.

THE FOVRTH BOOKE OF LIGHT, BY IO: PAVL. LOMATIVS PAINTER OF MILANE.

(* * *)

Of the vertue of Light.

CHAP. I.

(* *)

LIGHT hath so great force in pictures, that (in my iudgment) therein consisteth the whole grace thereof, if it be wel vnderstood; and contrariwise, the disgrace if it be not perceiued. An evident exãple whereof we may see in a body proportionably drawne, which being yet without his Lights sheweth very beautiful, so far forth as it is wrought: but if afterwards it shal be shaddowed without iudgment and arte, so that the shaddowes be confusedly placed where the lights ought to be, and contrariwise the lights where the middle of the shaddowes should be, and the concavities and convexities disorderly suted, without any imitation of nature, it were better it had never bin either drawne or lightned. Whereas having lights well disposed, it doth not only adde perfection to the draught, but so *sets it off from the flat*, that it seemes to be imbossed.

And in this vertue and powre consisteth the chiefest excellency of the painter: insomuch as this point most properly concerneth him, by making his counterfeits seeme to be asmuch raised, by reason of the striking of the light, as they are indeed in the Carvers worke, by reason of the matter, which (as all men know) hath higth and depth, the right side and the left, the fore part and the hinder. Wherefore they say, that the thing which the carver intendeth to make, is in the marble, which afterwards becõmeth good or bad by cutting and forming. But to returne to the light, I say this moreouer; that although it be of such efficacie that it diminisheth the grace of the draught, where it wanteth (as is said) yet the inartificialnesse of the draught cannot disgrace it. Whence wee see, that if the *Lights* bee well and proportionably bestowed throughout a body, which is yll proportioned and without muscles, it contenteth the eie of the beholder somewhat the more, by mooving him to a desire of seeing the muscles and other necessary partes, in such a body: as in the pictures of *Bernard Zenale Trivilizano*, viz. the glorious Resurrection of *Christ* painted by him, ouer the gate in the *Covent* of the Church of *Grace* in *Milane*; and many other histories of his doing aswell in colours, as in blacke and white, in the same place. Wherein may be seene pictures, made without muscles and other necessarie accompliments, for the more gratious representation of eie-pleasing perfection; but yet well placed, & with their lightes most artificiallie disposed in their places; insomuch that they seeme to be imbossed outwards; such is the force of these lights, in which you shall also finde admirable perspectiues and shortnings, whollie proceeding from the orderly disposing of the lights, without which these draughtes would haue prooued vnperfect, loosing much of that grace, although they were well placed. So that wee finde many painters, who being ignorant of the arte of proportions, onely by a little practize, in disposing their lights in some tolerable sorte, haue notwithstanding bin reputed good workemen; which commendation they deserue not indeed, because they neither haue the arte of perspectiues, (wherby you shall see in their workes colouringes, or actions; but not colours and certaine principal lights) nor the true representing of any of the lights. Now for an example of the true arte of exquisite bestowing of these lights, that table of *Le: Vincent*, amongst many others, may serue vs in steed of all the rest of his well lightned pictures, which is now to be found in Saint *Francis* Church in *Millan*, where he hath painted the Conception of our Ladie; which, (to omit other excellencies therein) is most singular in this pointe. For the perfection of lights, those 2 tables donne by the hand of *Antonio Correggio*, are most admirable, which are yet to be seene in the same citie, with *Caualier Leon: Aretino*. In one whereof is Painted faire *Io*, with *Iupiter* vppon a cloude; and in the other *Danae*, and *Iupiter* descending into her lappe, in the forme of a golden shower, with *Cupid* and other loues; having their lights so well disposed, that I dare boldlie say, no other painter is able to match him in colouring and lightning; which tables, were sent him out of Spaine from his sonne *Pompey*, a Caruer. Moreouer *Mi: Angelo*, and *Raphael Vrbine* the fathers and masters of painting, are reputed

most

most rare & divine in lights, out of whose schooles I may truely say, almost al the famous painters of Italy haue attained to the worth of their fame.

Now then insomuch as these lights are of so great vertue, wee ought to vse al diligence, for the perfect attaining to the knowledge therof, by applying them to our draughts, as is shewed, insomuch as the arte of *Proportion*, *Motion*, and *Shortning*, hath but smale vse and cõmendation in a Painter, without the knowledge of these lights, found out by reason and arte; & not taken by bare imitation from the embossed models, vnder a false apprehension of the sight, without order of distance, as also in the lines and superficies of bodies: wherfore they prooue false, and altogether contrary to the rules of arte. And thus much I thought good to note concerning this point: purposing now to begin the treatise of Light it selfe, by the assistance of him who inlightneth the vnderstandings of such as submit themselues vnto him with a pure mind, wholly prepared for the receaving of so divine beames.

OF THE NECESSITY OF LIGHT.

CHAP II.

IT appeareth by that which hath bin hitherto spoken, that a peece of worke drawne in proportion, having his true motion, and put in colours without the lights, is like a body in the darke, of whose quantity a man cannot iudge, whether it be round or square, saue only by the helpe of his vnderstanding, that is, by that inward conceipt hee hath of the thing, and not by any outward; insomuch as it is hidden from the externall Light, which concurring with the internall, by meanes of the beames proceding from the eye, makes the diuersitie of bodies knowen to the Vnderstanding, after the same maner, as they receue their Light naturally.

Wherfore I will handle the Lightes, ſaying nothing of the Shaddowes, although they be handled together with them: for the ſhaddowes doe neceſſarily follow the lights, being cauſed by the decay of the light, taking ſo much the more force, by how much the more forcibly the light ſtriketh vpon the body. Whence ariſeth that exceeding great rayzing and heightning of a naturall plaine, in a body receaving the light according to his proper nature.

And by this we ſhall know: how the Lights, Reflexions, and naturall rebating of the lights doe vary, according to the diverſity of the bodies; by altering them, as ſhalbe ſaide. Wherein alſo we ſhall ſee the very perfection of the arte: for without this, neither *order*, *forme*, *proportion*, *motion*, *compoſition*, or *figure* can attaine to their perfection; like vnto a body without ſituation or ſpirite; or to counterfeit ſtarres, without the light of the ſunne, giving them their brightneſſe anſwerable to their qualities, whereby they may bee ſeene. But now as touching my propoſed matter, I will firſt handle the nature of Light, and afterwardes (by the helpe of naturall Philoſophie, and the Optickes, being the firſt part of the Perſpectiues,) I will ſpeake in generall of the *Primary* and *Secondary* lightes; then of *direct* and *reflected* light; afterwards how by Mathematicall reaſons divers diſtinct lights may bee ſeene, by reaſon of the variety of the bodies, and finally of the qualities of things appertayning therevnto, how it may be vnderſtood in all thinges, and in the Elements themſelues.

OF

OF THE NATVRE OF LIGHT.

CHAP. III.

THis word Light is diverſly taken: firſt and principally it ſignifieth, the image of that divine nature which is the ſonne of God, and the brightnes therof; which the *Platonickes* called the image of the divine minde. Secõdly the cõfortable operatiõ of the holy ghoſt. Thirdly that divine vertue, which being diffuſed through all the creatures, is in men their divine grace; and in all other living creatures, that powre wherby they are preſerved & defended; as that of the *Seraphins* according to *Dionyſius*. Fourthly that *intelligence* in the Angels, which breedeth that ioy in them, which paſſeth our vnderſtanding, yet diverſly receaved, according to the diverſity of the *intelligence* apprehending it, as *Marſilius Ficinus* vpon *Plato* noteth. Fifthly in the heavenly bodies it cauſeth abundance of Life, ſignifying an effectual propagation, and viſible brightneſſe in the fire, with a certaine accidental powre proceeding from the ſame. Sixtly it is taken in men, for the light of their *agent* vnderſtanding, which illuminateth their *patient* or *paſſible* vnderſtanding; & (in a word) for the diſcourſe of reaſon, and the knowledge of divine things. Laſt of all it ſignifieth a quality proceeding from the Sunne or the fire, which ſo diſcovereth colours, that they may be ſeene And this (as the *Peripateticks* ſay) is the cauſe or formal reaſon, wherby coloured things are ſeene: whoſe ſhapes & images paſſe to the phantaſie & eſpecially inlighten the eies, in which the image is formed, which firſt paſſeth to the common ſenſe, afterwards to the phantaſie, and laſt of all to the vnderſtanding. This light is diſperſed and extended vnto all bodies that are openlie propoſed vnto it; in which colour and a beawtifull reſplendencie of thicke and darke bodies is diſcovered, (as the *Platonickes* ſpeake) cauſed by this light, together with a certaine beneficent and generatiue vertue.

But where the Sunne-beames fall not, and are not at all diſperſed,

there (the beames of the eie being restrained) remaineth a darke colour, which displeaseth and evill affecteth the minde. So that all thinges according to their capacitie, feele the powre of the Light, which ioyning all creatures to it selfe by this liuely heate, and pearcing through them all, giveth to each of them his proper qualitie and vertue.

Whence those who are iudicious in this arte, vse to giue lightes to all things after one and the selfesame manner; insomuch as wee see, that the Sunne rising aboue our horizon, lightneth all thinges in an instant. The reason whereof is, because the light hath no contrary which might hinder it with his action. Wherefore it performeth his operations in the aire, in an instant.

And heereunto appertayneth that, which the Philosophers say concerning the darkenesse of the night, *that it is not caused of any darke or blacke colour which coloureth the aire, but onely by the absence of the Sunne*, whose presence and brightnesse equallie lightneth our whole hemisphere, and woulde in like sorte lighten the whole earth, together with all compound bodies, if they were transparent as the aire is. But being opake, thicke and corpulent, they receiue not the light in his perfecte brightnesse; saue onely in that parte which is directlie opposite to the Sunne. And therefore in this our Hemisphere (because the Sunne never passeth perpendicularlie over our zenith) the earth can never bee so lightned, but that one side or other of it will bee shaddowed: which hapneth unto those partes, which lie directly vnder the Æquinoctiall line, where the Sunne at noone doth so lighten the earth and the inhabitants, that it giveth light to the whole circumference of round bodies, and there is no shaddow seene vnto the verie feete. Whence the iudicious in this arte, forbid vs to giue lights in a picture vnto all bodies, after one and the selfesame manner.

But besides this consideration of the light illuminating, and the earth with all earthly bodies lightned, there is another more forcible reason drawne from the grounds of the Mathematiques, viz. from the *visuall lines* of Perspectiue, together with the Eie. For the better vnderstanding wherof, we must note, that 3 things concurre to our sight; The *Visuall lines*; The *Coloured body*; and the *Facultie of seeing*, which is in our eie. The visual lines lightned (which are the proper matter and subiect of the perspectiues) come to our eie in a Pyramidal forme, the base of which Pyramis resteth in the Obiect, and the conus or angle thereof, commeth to our eie more blunt and obtuse: And hereby we see the obiect more plainly and distinctly; but if the obiect be a far of, the conus or angle of the Pyramis comes to the eie sharper and lesser, and then our eie cannot discerne it so clearely as otherwise it would.

Secondly it is to be noted, that the obiect commeth not to our eie: but the visible species or shapes are diffused through the clerenesse of the ayre vnto the eie; which species are nothing else, but certaine images, like vnto those which we see in a glasse, when a man or any thing else standing against it, is represented therein.

And

And if the coloured bodie or obiect ſtand neere to this image, it comes to our eie in the ſame quantitie and bigneſſe of the angle of the Pyramis. Now becauſe this angle comes to our eie in an obtuſe and blunt forme, the image alſo ſeemes great, and ſo is diſcerned more diſtinctly. But when the coloured obiect ſtandes a farre of, the image comes to the eie in a very ſmal and ſlender angle. And therefore filleth not the eie, but wauereth in ſuch ſorte, that it cannot be clearelie and diſtinctly diſcerned. As touching the third I haue no more to ſay, but that the facultie of ſeeing is reduced into acte, being formed by the concurring of the other 2 thinges required before, viz. the viſual lines, (without which the eie cannot ſee) and the image of the coloured bodie, which informeth the eie by reducing it from meere ability, into act, and informing it more perfectlie with a great image, by performing his operations better, and cauſing the thing to bee ſeene more apparantly and diſtinctly: whereas with the ſmall image of a thing too farre diſtant, the eie cannot be ſo wel informed, and therefore it cannot ſee the thing perfectly.

From which grounds, I draw theſe 2 reaſons, why the ſelfeſame body can not be lightned equally in all places.

The firſt is, becauſe the light doth not with all his brightneſſe illuminate any more then that part, which is directly oppoſite to it; being not able to illuſtrate the other partes ſo perfectly, by reaſon of the nature of the darke, terrene, and groſſe body, which ſo hindereth the beames, that they cannot pearce inwards, and performe their effects perfectly.

The ſecond reaſon is taken from the nature of our eie. For as the firſt part of the body ſeene and placed neereſt the eye, comes vnto it with a bigger angle; ſo is it alſo ſeene more diſtinctly, becauſe it is more lightned: but the ſecond part thereof, being farther of, comes to the eie in a leſſer angle, and being leſſe lightned, is not ſo plainly ſeene as the firſt: And by this rule the third part wilbee obſcurer, and ſo the fourth proportionably, vntill the eye can ſee no farther.

Now if you aske me, what the Painter ought to do, when he would paint, two, three, or foure men ſtanding one behind another, all of them equally receaving the light, I anſwere alwaies according to the former doctrine: that although they be equally lightned, yet we muſt paint the ſecond which is farther of from the eie darker, and the third more then him, & the fourth moſt of al &c. vntil our eie can ſee no more.

The reaſon is, becauſe the ſecond ſtanding farther of, commeth to the eie with a leſſer angle, wherefore hee cannot bee ſeene ſo evidently as the firſt: the ſame reaſon there is of the third &c.

The ſame is alſo meant ſidelong; Wherefore whatſoeuer Painters haue obſerued this doctrine, haue become excellent, and nothing inferior to the chiefe Maiſters of this arte; as *Leonard Vincent*, with divers others named before, together with *Iac. Tintoretto*, *Marco da Siena*. *Fridericke Barozzi of Vrbine*, *Paulas Caliarius of Verona*, *Lucas Cangiaſus*, *the Baſſani*, and *Ambroſe Figinus*.

Now the whole doctrine delivered in this preſent chapt: is (for the moſt

parte

part taken out of *Aristotle*, *Alhazen*, *Vitello*, *Thomas Aquinas*, and (to conclude) out of al the best Philosophers and divines, whose opinions also I like wel of, although I haue saied otherwise in an other place. And thus much be spoken for the opinions of other men.

OF THE DIVISION OF LIGHT.

CHAP IIII.

LIGHT then *is a qualitie without bodie*: for according to *Mar: Ficinus*, it filleth the one halfe of the worlde from the east to the west in a moment, pearcing through all partes of the body of the aire, without any hinderance, as also through the water with very small resistance. Besides being dispersed vppon putrified things, it is not corrupted. All which conditions doe in no sort agree with the nature of a body. For a body is not mooued in an instant, but in time; againe one body cannot peirce through an other, without each others destruction; besides, two bodies mixed together destroy each other with their mutual contagion. This light then is two-fould, *Primary* and *Secondary*. The *Primary* light is that which falleth vppon that part of a coloured body which is opposite to the body giving light, touching it with direct beames. A light body is that which hath light and brightnesse in it selfe: as the Sun, the fier, &c. Now that light which ariseth from this *Primary* light, is called *Secondary light*. Farthermore, light is diuided into divers other important branches, drawne from the Physiologicall part of the Perspectiues whose chiefe end is to seeke out the principles, causes and elements of all visible things, together with their species, and essentiall differences, but euer in generall. Wherefore it is divided into 3 partes, according to the divers considerations of seeing. Now the *Secondary* light is of 3 sorts; *Direct*, *Reflected*, and *Refracted*: whereof becaus I meane to speake particularly in their proper places, this which is already spoken of the first and second division, may suffice.

OF

OF THE PRIMARY LIGHT.

CHAP. V.

THE *Primarye light*, is that which falleth vppon and is receaved in that part of a coloured body, which is opposite vnto the body giuing light; which running vppon the bodies, toucheth them sweetely with a certaine natural order; that is, not possessing them in any of the extreames, as other lightes doe: which must be obserued in histories which are supposed to be in the open aire, vppon which the light may fall without any hindrance, as vppon a wall opposite to the East. This light moreouer comming into a chamber or such like place, toucheth all such bodies as are within the space where it shineth, in the vppermost partes; where the light hath also his limitation: wherefore it sometimes falleth out that a bodye shall receaue this light from the middle vpwards, or a little more or lesse; and sometimes from aboue, accordingly as the light entreth diversly in respect of the forme or situation of the loope-hole, eie, or windowe. Whence we must obserue, whē we make windowes, or open gates, to counterfeit thē so in the picture, that the light may runne inwards, as *Franciscus Matsolino* did in a smale table of our Lady, in which he made 2 lightes, one which lightned our Lady, and her sonne directly; and the other a Fryer which he had painted over the gate, shining inwards through the gate; so that the 2 lights crossed each other. And this example may serue for all that can be sayed concerning this light.

OF THE SECOND PRIMARIE LIGHT.

CHAP. VI.

BY the *Secõd primary light* is not meant the light of the Sunne in faire wether, but that which is cauſed by the divers apparitions of Angels &c. whether it be by day or night, as in the Diuinity which *Titiano* painted for the Emperour *Charles* the fifth, with the quiers of Angels, Patriarches, Prophets, & all other bleſſed ſoules fit for the perfect repreſentation of ſuch a myſtery, & in the Natiuity of Chriſt, which falling out in the night we muſt imagine there ſhone a diuine light, as *Antonio da Coreggio* repreſented it in a table he painted in that city; which is one of the beſt peeces for painting that I know. And this light ought to be ſhewed in ſuch ſort, that it ſhine vppon the bodies ſo much the more, by how much the neerer they are. Such ſhould the light of the Angel bee, which appeared vnto *Chriſt* in the garden; which Diuine light ought to drowne and obſcure all the reſt although it had not bin night: as the ſame *Antonio* very well expreſſed it in an other table. The ſame divine light muſt bee imagined to haue ſhined vppon the Apoſtles, when the holy Ghoſt came downe vpon them in the forme of fiery tongues, as *Gaudentius* expreſſed it ſingularly well in a table at *Vigevano*; and likewiſe vpon Chriſt when being baptized by Iohn Baptiſt in *Iordane*, there was heard a voice from heaven. This *Primary light* may alſo be taken for that marvilous brightneſſe which inviroued Chriſt, at his glorious Reſurrection; and when he was *transfigured* vpon *Mount Tabor*, which was vnto the 3 Diſciples *Peter*, *Iames*, and *Iohn*, a token or taſt of the heavenly bleſſednes: which myſtery *Raphael Vrbine*, drewe moſt admirably, in the table he made in *S. Pet: Montor: in Rome.*

When

When God appeared to *Moſes* in the bramble buſh in Mounte *Horeb*, and vpon Mount *Sinai*, where the people ran away from *Moſes*, being not able to indure the exceeding great brightneſſe of his face: as likewiſe when he ſpake with *Aaron*, which was afterwardes prieſt &c. As alſo when the Angel ſlew the firſt borne of the *Ægyptians* at midnight, and when the fierie pillar appeared, which guided the children of *Iſrael* by night; and the glory of God which was ſeene in the night, in the middle of the *Iſraelits* vpon the *Tabernacle*, which light no man was able to beholde, excepte *Moſes* and his brother; And the light which was ſeene with that Angell, which ſmote the campe of the *Aſſyrians*.

But becauſe I ſhould grow infinite, in reciting al the Divine lights which are mentioned in the new and olde Teſtament, (but eſpecially in the *Apocalips*, which is full of them, as alſo diverſe other hiſtories, and fables) I will heere conclude this *ſecond primary light*; and proceede to the next.

OF THE THIRD PRIMARY LIGHT.

CHAP. VII.

THis thirde Lighte is that which proceedeth from the fire, a candle, torch, fornace &c: caſting about a certaine quantitie of Light vpon men according to the force of the fire; as *Titianus* expreſſed about the gridiron whereupon S. *Laurence* was broyled. But this cannot be ſo great as that ſecond Divine Light. This Light then diſtributeth his beames, according to his ſtrength more or leſſe, ſometimes on this ſide, ſometimes on that, according as the flame burneth and ſendeth out his beames; as wee may ſee in chimnies; as alſo according to the matter burninge;

which being diuerſe, maketh a diverſe flame, and conſequently giueth a more or leſſe quicke light to the eie. For it is evident, that there proceedeth not ſo much light from a ſmall burning ſticke, as from a great brand. And albeit theſe lightes in the day time cauſe a certaine colour anſwerable to themſelues vpon the bodies; yet they doe not take away the Primarie light: whence it commeth to paſſe ſometimes, that two lightes muſt bee repreſented in one picture; the one turning towardes the Celeſtiall, and the other towardes the fire. All theſe lightes ſtrike the bodies ſo ſtronglie, that they ſcarſly ſhew any other parte of them, then that which is directlie lightned, except it be by the ſtrength of the light reflecting backe againe. Which falleth out in mettals, and other ſmooth ſhining bodies. Wherefore we muſt bee carefull in ſhewing theſe lightes aſwell by day as nighte, becauſe of the aboue named effectes: and by nighte to repreſente in all the colours, as it were a certaine ſhaddowe, and where it toucheth, ſuch an increaſing of the colours, as the ſunne by day maketh, where his beames fall mainely, although aboute ſunne-ſetting it ſhine ſomewhat reddiſh; which alſo falleth out in theſe lightes where they appeare more thicke.

Wherefore, that wee may the better vnderſtande howe to diſpoſe this light, it ſhall bee needefull to reade hiſtories; whereby wee may learne whether the fiers bee by day or by night; as alſo their quantitie, and whether they bee in the open aire, within doores, or elſe where. For wee finde that fiers were diverſlye vſed of *Abell* in the firſt Sacrifices; and afterwardes of *Noah* vvhen he came out of the Arke in ſacrificing Lambes; as alſo by *Iacob* in his peregrination with his people; after an other ſorte by *Aaron*, on the altar before the golden Calfe; and after an other ſorte by the ſame *Aaron* vvhen hee ſacrificed to God vppon the altar, vvhich vvas ſo artificially vvrought; vppon vvhich *Nadab* and *Abiu* offering vppe ſtraunge fire, were conſumed therewith.

Moreouer, vvee finde other ſortes of fire amongſt the Poets, as that vvhich the *Ceraſtes* made vvhen they ſacrificed ſtraungers vnto *Iupiter*, vvith diverſe others vvhich ſhall bee mentioned in the ſixte booke: by vvhich vvee may conceiue, howe carefull wee oughte to bee in counterfetting fiers, and lightes in regarde of their quantity, placing, manner of burning, and time: as vvhether they burne by daie, as the fire of *Sodome*; that vvhich *Iuda* provided to burne *Thamar* in the Vally where the people were aſſembled; and that of the Pallace, where *Zambri* was burnt: or by night, as the lightes which we ſee put out lying in our beds; as that fire by which young *Toby* and his wife kneeling, laide the liuer of a fiſh vpon the coales: (which hiſtory all the painters vſe to reſemble, as if it had beene by day.) And that of the fornace into which the three children were caſt; the flame whereof inviroued the executioners. With the like diſcretion ſhall we vary the light vpon the people which ſtoode by, while the mother and the ſeuen ſonnes were tormented by fire.

Moreouer in diuerſe myſteries of Chriſt, this kinde of primary light muſt bee repreſented by nighte; as when hee was taken, and carryed before

Herode,

Herode, *Annas*, and *Pilate*. When he was whipped, crowned with thornes, and mocked: in which action they commonly place the lightes, as if it were by day. And amongst the Gentiles, as in that fire where *Hercules* died; in *Lycaons* house on fire; in the fire of the daughters of *Hymineus*; in *Meleagers* firebrand, and in the funerall fire of *Memnon*, that of *Prometheus*, and that of *Troy*. Which examples (I thinke) may suffice to instruct vs, how these fiers by night and by day ought to be resembled, according to their effectes in all things: alwaies hauing regard to histories, which do plainely instruct vs in the true vse of all pictures, laying them before our eies as they were. Wherefore, we must not represent *Scip. Affricanus*, as if he discomfited the Carthaginian host with fire, cast abroad in the fielde by day; nor yet the ouerthrow which *Abraham* gaue those kings which tooke *Loth* prisoner; because all these things were perfourmed in the night.

OF THE SECONDARY LIGHT.

CHAP. VIII.

FRom the first, second, and thirde lights of all sorts, the *Secondary* light ariseth, which to begin withall for our better vnderstãding, *is that light which is caused, not by the direct beames, but by the beames reflected.* And proceedeth wholly from the primary light, which entereth into some roome, suppose a chamber, gallery &c. For we see that when the primary light entring in, falleth vpon some one part, there is forth with an other light cast round about, which is properly called the *Secondary* light, because it alwaies followeth the first. Now this cannot be so bright as the first, from whence it springeth; wherefore it euer lightneth the extremities of the partes a farre of, something obscurely, but especially by night.

OF THE DIRECT LIGHT.

CHAP. IX.

IT is concluded by Philoſophicall reaſons, applied to the natural things, that the *direct* light (which is the firſt ſpecies of the ſeconde diviſion of light) is onlie that which is extended and diſtributed directly vppon any body by his primary vertue, in ſuch ſort, that beeing there limited, it taketh an ende. And this light is neuer extended athwarte and croſſe wiſe, but euer goeth directly; appearing ſo much the brighter, by how much the body it meeteth with all is the thicker; as ſhall be ſhewed elſe where. It ſtriketh only vpon thoſe ſuperficies directly oppoſite vnto it, lightning the higheſt places moſt eminently, as being neereſt vnto them. But as for the force of this light, it ſhall be ſhewed elſewhere.

OF

OF REFLECTED LIGHT.

CHAP. X.

REflected light is that which ariſeth from the ending of the *direct*; and is made ſo much the brighter, by how much the body whereupon the direct lighte falleth is the thicker; and it paſſeth no farther, nor returneth backe againe towardes the direct light. It lightneth all the bodies whereon it falleth, and chiefly the hinder partes of ſuch bodies, as are lightned before, by the *direct* beames. And this is the limitation of the *reflected* light.

OF REFRACTED OR BROKEN LIGHT.

CHAP. XI.

THe laſt light of the ſecond diviſion is (as the Philoſophers ſay) that which is ingendred by the *direct* light, as it falleth vpon glaſſes, Chriſtals, water, armour, and ſuch like ſhining thinges, as are apt to ingender the ſame. And it is that multitude of beames, which are reflected round about, at the touching of the direct light, in each of the ſaide thinges; eſpecially if it be the light of the ſunne, and by day; Howbeit, the ſelfe ſame commeth to paſſe, from the beames of the moone in the night, or from ſome ſmall candle, or burning fire. Neither doe I heere holde it

neceſſary, to diſcourſe of this at large; inſomuch as *refraction*, is nothing els but the breaking of the direct light vppon theſe bodies: which it caſteth rounde about in euery place, as may be ſeene in cleare water, towardes the bottome; as alſo vpon the vpper ſuperficies next to our eie.

AFTER VVHAT SORT ALL BODIES RECEIVE LIGHT MORE OR LESSE.

CHAP. XII.

HAVING hitherto diſcourſed of the nature of lighte, and into how many kindes it is devided, handling by the way, both the firſt and ſecond deviſion; it conſequently followeth, that I ſhoulde ſearch out the effectes thereof in bodies, according to their compoſitions and diſpoſitions: and firſt I will conſider, how all bodies receiue more or leſſe of this light. For from hence ariſe the differences which we finde, contrary to the rules of arte, in the ſuperficies of bodies; inſomuch as the Elements are the principal foundations of all bodily, mixt, and compounde thinges, which are compoſed not by way of congregation or coagmentation, but by tranſmutation, and vnion; becauſe the elementes are naturally apt to bee changed and mixed with each other. VVherefore (that I may at the length begin with them) it is moſt evident, that whereſoeuer they are founde moſt pure, there the light which falleth vpon them, is leſſe apparent & more purified; and contrariwiſe brighter and of greater force, where they are thicker and groſſer.

Being therefore found in each of the three orders of things, it is evident that in theſe *inferior things*, they are more groſſe and droſſie: in the *celeſtiall* bodies more pure and cleane: but in the *ſuper-celeſtiall* they are full of life

life and all blessed perfection: whereas in this lower world they are grosse formes, and very much depressed with a materiall dulnesse; and in the heauens they are after their owne proper qualities, after a celestial maner, far more excellent then in things of the third order vnder the Moone: For ther is that celestiall firmenesse of the earth, without the fatnesse of the water: the agility of the aire without motion; there is the heat of the fier which burneth not, but quickneth all things with his heate.

Wherfore amongst the stars *Mars* and *Sol* carry a proportion and resemblance vnto the element of fier, becausse their light is more strong and resplendent: *Iupiter* and *Venus* answere to the aire, becausse their light is somewhat lesse, as it were tending to yeallowe. *Saturne* (which of many is said to haue a resemblance to the water) is by those which dwell vnder his circle, compared to the earth, as hauing his light depriued of that resplendencie of the Sunne, and tending to a pale and obscure yeallow. *Mercury* and the *Moone*, which are helde by some to haue some agreement with the earth, are indeede of the nature of the Water, becausse in them the light is bright, but wanne and inclining to white. *Sol, Mars. Iupiter. Venus. Saturne. Mercury. Luna.*

Againe, the selfe same consideration and theory which is made of the light and the celestiall bodies, is also held in respect of the triplicitie of the celestial signes. And so the beginning of the *Fier* is attributed to *Aries*, the middle to *Leo*; the end to *Sagittarius*: The beginning of the *Earth* to *Taurus*, the middle to *Virgo*; the ende to *Capricorne*: The beginning of the *Aire* is governed by *Gemini*; the middle by *Libra*, and the ende by *Aquarius*: The beginning of the *Water* by *Cancer*, the middle by *Scorpius*, and the ende by *Piscis*.

From this sympathy and mixture of the Planets, signes, and elements, all bodies are composed. In heauen the light of the Sun is subtile and resplendent; wherefore we see that the stars receaue the light of the sunne like a glasse: which is therefore placed in the middest of them, as it were the spirit and life of all the planets: But heere with vs below it is neither so cleere and bright as in heauen; nor so grossely burning as in hell. Note.

Againe, in the *Intelligible* world, the elements of the first order in the Angels and blessed substances, are considered in this sort, viz. that their essentiall *stabilitie* and *power* answereth to the earth, insomuch as they are the firme seate and impeachlesse liberty of God. *Clemency* and *pitty* by reason of their purifying and clensing nature, are compared to the water. And so the *Psalmist* speaking of them, calleth them; where talking of heauen he saith: *Thou which rulest the waters & the things aboue them*: By the *Aire* is meant a most subtile spirit: and by the *Fier*, *Loue*. And they are called in the Scrip: *the winges of the winde*: and in an other place the *Psalmist* saieth, *Thou which makest thine Angels spirits, and thy ministers a flaming fier.*

Hence the diuines having a regard to the natures and offices of the Angels, would haue the *Seraphines*, *Vertues*, and *Powers* as it were inflamed with a supernatural heate, answerable to the element of *fier*: the *Cherubins* and *Angels* to the *Earth*: the *Thrones* and *Archeangels* to the water: the *Dominions* and *Principalities* to the *Aire*. Wherefore in giving light to these

glories (which painters muſt often times doe) we muſt ſhew the light as it were ſhining through and pearcing their formes: for they are reflected in the light, by which they are made cleere in that divine glory.

But although many painters vſe neuer to paint God the father, but all ſhaddowed with certaine tranſparant lightes, ſo that his forme is thereby obſcured and blemiſhed; yet* I ſhould rather thinke, that for our patterne & mirror, he ought to be repreſented with perfect cleere colours; declaring therby that the perfection of all things, is in him as in their firſt cauſe. And ſo it ſeemes to be required, that we make that light exceeding bright; but ſo, that it may not ſeeme to bee receaued from ſome other place: but to be originally in himſelfe; who from his glittering beauty, doeth primarily lighten himſelfe, and afterwards imparteth it to the heauens, and laſt of all to theſe inferiour thinges; ſhining, as it were, in three glaſſes, according to the *Platonikes* opinion. Which is alſo agreeable to the Scriptures: whereunto we ought to haue regard in the making of ſuch pictures: for the pictures are, in a maner, as well to be read with the eie, as the ſcriptures being read, are to bee heard by the eare: whence we read of God, in the Script: *He will open the earth, and the Saviour ſhall ſpring foorth*. And againe of God, *The fountaine of living water, which purifieth all things*: and in an other place, *The ſpirit which inſpireth the breath of life*: and *Moſes* and S. *Paule* teſtifie, that he is a *conſuming fier*: So that in ſuch workes wee muſt obſerue theſe degrees, viz. to giue the *principall* light to God; the *ſecond* to the Angels; the *third* to the heauens; the *fourth* to vs men, and the *fifth* to hell. Alwaies conſidering the bodies which are apte to receaue light more or leſſe, which in this ſort we ſhall finde to be in God the fountaine of light: in the Angels reflexions: in Heauen brightneſſe: amongſt vs ſhining: and in Hell, as it were, the matter and dregges of light, whereunto all the droſſe and groſſeneſſe of things are referred. And this is the whole foundation of the arte, concerning the faculty of Lightes, by reaſon of the matters of bodies, both imaginatiue and viſible.

* And I that he ſhould not be Painted at all.

OF

OF THE EFFECTES VVHICH LIGHT PRODVCETH IN BODIES IN GENERALL.

CHAP. XIII.

HAVING in the former discourse made it manifest, that all bodies haue their light according to their qualities in each place (aswell the Angels in the *Empyreall heaven*, from God, as the starres in the eighth sphere from the sunne, and men from the sunne beames, and light of the fire, and finally hel from the true and proper fire thereof, which is a grosse matter of the light, depriued of all raritie) the order of the place doth now require, that I should intreate of such effectes, as are produced by the light, falling in his owne nature vpon all kindes of bodies: for we doe sensibly perceiue, that the light appeareth so much the more cleere and brighte with vs (speaking alwaies by way of example) by howe much the more thicke and hard bodies it findeth to be receiued vpon. Wherefore I meane particularly to intreate of all sortes of bodies, shewing what effectes the light produceth in each of them; and first of such as tende towardes the nature of the *Earth*, the heauiest and grossest of all the *Elements*.

OF

OF THE EFFECTS WHICH LIGHT PRODVCETH IN EARTHY BODIES.

CHAP. XIIII.

TO beginne then, the earth (not bringing forth ſtones of it ſelfe, as *Auicenna* writeth, by reaſon of his drineſſe, for want of the moiſture of water, which thickeneth and hardneth it, for which cauſe it remaineth pure and ſimple, as wee may ſee in the duſt, ſande, and *terra mortua*) receiueth the light very dimly & faintly in compariſon of that which falleth vppon ſtones; wherefore we ſee, that the light falling on the ground, ingendreth reflexions, which lighting vppon ſtones is ſo much the more increaſed, by how much the harder and thicker they are which it meeteth with; being euer accompanied with reflexions in the extremities, by reaſon of the reflexion of the parte ſtrooken with the light; Which doth ſo much the more reverberate the ſame vppon al other things neere about it, by how much the leſſe it ſelfe participateth of the earth.

And therefore that part of the earth which maketh leſſe reflexion, if it bee placed againſt marble or ſome other cleere thing, vppon which the light falleth, is in ſome ſort lightned, receaving (in a manner) as much brightneſſe from behinde, by reaſon of the reflexion, as from the light before, which may alſo bee ſeene in all things elſe, being holpen by ſome body more prompt to receaue the bright and cleare light; as being neere lead, ſilver, braſſe &c.

This is an infallible rule, concerning the effects of light, by reaſon of the nature and compoſition of the bodies receiving it: for the farther manifeſtation whereof I will ſet downe the moſt fit and proper example that can

bee

be deuiſed in the whole arte of Painting; by the helpe whereof, we ſhal the better attaine to the knowledge of a certaine defect in painting, which in truth ought to be avoided, as an enemy to the truth: which alſo, *Le: Vincent, Raphael Vrbine*, and other good painters ever eſchewed; howbeit *Vincētius Foppa, Bramante* &c. (whoſe workes witneſſe the ſame) were not much behind them.

Now concerning the difference betweene fleſh and * gypſum, it is evident, that the lights and reflexions are diverſely receaued on them; Inſomuch as the fleſh being tender, the light falling vppon it, cauſeth a ſweet and pleaſant ſhaddowe without much reflexion, without any indecorum: in ſuch ſort that being beheld in a pretty diſtance off, the fleſh will ſeeme round & tender without ſhaddow, eſpecially the tenderer it is, as in young men and children: contrarywiſe, it remayneth more harſhe by meanes of the light and ſhaddow, when it is leſſe tender; as in old, hard, and ſtiffe fleſh. Notwithſtanding, it will not bee ſo much as in Gypſum or Marble, although it bee formed like fleſh: which being contraryvnto fleſh, and carrying a luſter and whiteneſſe by receauing the light vppon it, becommeth more ſharpe, by reaſon of certaine vnpleſant and too apparant reflexions, which will not ſuffer the thing to appeare round like fleſh: but confounding one member with an other, by reaſon of the lights, doe breed a confuſion, and ſo much the more, by how much the body is whiter. * Images of Plaſter.

Which difference many painters not obſeruing, whilſt they drew young bodies from the imitation of ſuch pictures, made in gypſum and marble, with ſuch hard, bold, and ſharpe lightes; haue euer kept that manner of lightning, which as it proceedeth from ſuch bodies, ſo indeed it is onelie required in the reſembling of the ſame: but theſe men proceeding farther yet, do vſe the ſelfe ſame kind of lights, whenſoeuer they draw true pictures from the life it ſelfe: ſo that they can never make them reſemble the life, although they be skilfullie delineated: as may be ſeene in a picture of the Poet *Auſonius*, painted by *Bramante* vpon a wal here in *Milane*, in the *Marchants* ſtreete, beſides other coloured pictures: the like whereof *Franciſcus Vincentius* made in *S. Maria de Gratia*, where he Painted a chappel with the *Evangeliſts*, *Prophets*, and *Sybilla* after the ſame manner; which appere nothing beawtiful to the eie of the beholder, notwithſtanding they be wel proportioned: The which cuſtome is alſo practized of many Painters nowadaies, who are ſo wel knowne, that I neede not name them, wherof ſome, (as *Lucas Cangiaſo*) do moſt earneſtly endevor to avoid it, being very good in proportion, and of good knowledge in this arte; as alſo *Aurelius Lovinus*, who ſheweth that hee was no baſtarde ſonne of *Bernard Lovinus* the excellent Painter; as may bee gathered by divers Chappelles and other workes of his doeing aſwel without *Milane*, as within, but eſpecially at *Lugano* in a *Centurion*, and a *Crucifix*.

Thus haue I ſufficiently diſcourſed of this point, eſpecially conſidering we may ſee the examples of *M. Angelos* coloured workes, as alſo of thoſe others which I mentioned in the 31 chap: of my firſt booke, and beſides, thoſe *of Antonius da Correggio*, well worthy to bee numbred amongſt the rareſt

Painters

painters; of *Sebastian, Piombo, Giorgione da Castel Franco, Palma, Alexander Moreto, Girolamo Bressano, Pordonone, Sarto, Daniel de Volterra, Rosso, Bologna, Mazolino, Timotheo Vita, Giulio Romano, Fattore, Sesto, Boccaccino, Lovino, Andrea Solari* brother to *Christopher Gobbo, Toccagno:* and of low *Germanes*, of *Nubertus Leidanus, Scorellus, Burgeli, Pancelli, Florus, Theodorus, Mabutius, Dionatense, Lusto, Maio, Alosto, Gasello*, and diverse others, not only of these times, but also of the second and third company, as the *Italians* themselues: all which are worthy to be registred for al succeeding ages: who following euery man his proper Genius, whatsoeuer it were, haue euer auoided this boldnesse of reflexions, saue when they haue imitated marble; still drawing as neere the nature of the things as was possible, which doe also cause reflexions betweene themselues, answerable to the nature of the matter, and colour more or lesse, which by reason of the lighte ingendreth a reflexion receiued in his shaddow. Wherfore we see the white colour about the throat, to reflect much more vpon the edge of the iaw, by reason of his brightnesse, and so all other thinges are reflected betweene themselues, as they are more or lesse apt to receiue bright and quicke lightes. For the light neuer toucheth an earthy body so sharpely in any parte, but that presently there is also caused a strong shaddow on the contrary side: so that one shaddow prooues more light then an other, as one light is more quicke then an other: Whence it commeth to passe, that a body is heighthned & lightned, and therewithall shaddoweth this diversity of lightes, and lesse lights, shaddowes, and lesse shaddowes, which we call *mixtures*.

Farthermore in drapery, foulds, and curlings, we must be very heedefull in this point, for it is worthy no small consideration, being indeed of so great difficulty, that it is well vnderstood but of very few: So that wee shall finde but few painters, who haue handled their drapery (like vnto *Raph: Vrbine, Leonard Vincent*, and *Gaudentius*) according to the colours, the quality of the stuffe, and apt agreement with the carnation; by giuing more luster to those partes which are nearest the bones, as the iointes of the fingers, the shoulders, the knees, and such like eminencies; that so the more fleshie partes may become more sweete; And this I take to bee the truest way for the imitation of them.

OF THE EFFECTES WHICH LIGHT CAVSETH IN WATERIE BODIES.

CHAP. XV.

WHEREAS the matters of precious ſtones are tranſparent more or leſſe, (as thoſe which are commonly called *gemmes*) they muſt needes receiue the light more ſharpely; which eaſilie paſſeth through them, carrying their vertue along with it: as may bee ſeene in the Sunne, which caſting his beames vpon the ſtone *Iris*, cauſeth the *raine-bowe* to appeare therein: ſo that the lighte paſſing through theſe ſtones carrieth with it their true and perfect colour; like as the colour of the wine or water in a veſſell of glaſſe, is caſt vppon the table whereon it ſtandeth. The reaſon wherof is, becauſe the light hath no colour in it ſelfe at al, in ſo much as it proceedeth from the Sunne, which muſt needes be corruptible, if it had colour.

Now though the light haue no colour, yet it hath this property and vertue, that it diſcouereth and maketh the colours appeare, where it findeth them. And ſo the light paſſing through a greene glaſſe, caſteth a greene colour, to our ſighte, as if the light and ſunne-beames were greene. And thus if I woulde inlarge my diſcourſe, I might exemplifie in the light paſſing through a glaſſe ful of red wine. But to returne to that I left, the light in ſuch tranſparant and perſpicuous bodies, doth ſo much the more ſhine forth & appeare, by how much the more condenſated and compacted a body it findeth. Wherefore we ſee it more acute and cleare in the Diamonde, then in Chriſtal, in Chriſtal more thē in claſſe, & in claſſe more thē in Ice. Now that which is ſaid of the diamond is generally meant of all other precious ſtones.

Againe we are to conſider what force the light may haue in Mettals, ac-

cording to their seueral perfections; insomuch as they also consist of a solid and hard matter. Where wee must note, that they haue three distinct colours; which are more or lesse intended, according to their perfection; the first is common and bright, by glittering as if a light were incorporated in a coloured body. The seconde is white, which is seene more or lesse in many kindes of mettals: as in Siluer it is most white, in Tinne dimmer, in Lead very little, and almost none in Iron. The thirde colour is yeallow, and is specially seene in Golde, and something lesse in Brasse. And these colours are in mettals, as almost in al things else, *the extremity of a light body terminated.*

The first colour.
The secõd.
The third.

Now in whatsoeuer body mettall is counterfetted with his immediate brightnesse and puritie, it seemeth that the same brightnesse is incorporated in the colour, becausse the shining thing being condensated, shineth by reason of that polite hardnesse, which maketh it apt to receiue the same, as *potentia receiveth* the *forme*. So that the resplendencie and glittering in mettals, doth commonly arise from a subtile watrinesse, and a drie and harde earthinesse, condensated in them. And consequently in all mettals, that which shall participate a more subtile watrinesse, mixed vvith pure and harde earthynesse, vvill prooue more pure, glittering, polite and smooth. For on the contrary side wee see, that in vnpolished mettall, one parte shaddowing the other, hindreth the brightnesse, of what nature soeuer it be. Wherefore Golde shineth more then any other mettall, nexte vnto that Siluer, and then Steele being polished shineth like a glasse. The reason of this resplendencie, wherein the Image is receiued, is (according to the *Peripatetikes*) *a limited and polished superficies*.

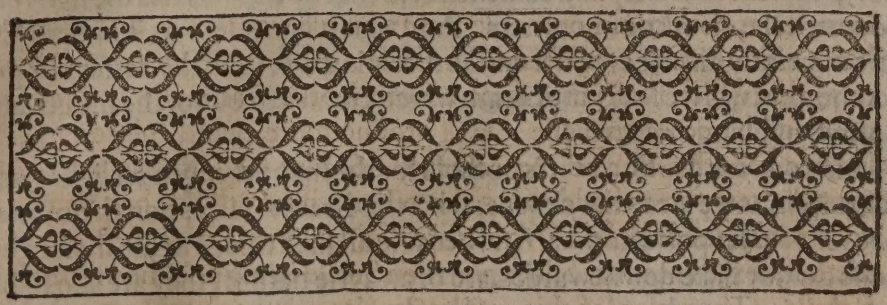
Obserue.

And heere we must obserue, that in expressing of armour, wee must represent the lightes more stronge and quicke, according to the distance of the sight, which by this meanes will prooue more liuely and natural, without the obscuring of such pictures as are painted within it. Which fault the best painters haue euer avoided, as may appeare in the counterfet of *Franciscus Valesius king of Fraunce*, and *Ferdinando king of the Romanes*, done by the hande of *Ticiano*; and in the counterfet of *Prospero Colonna*, made by the hand of *Sebastian del Piombo*.

Farthermore we must note, that within, vpon armour there may bee represented as it were in a glasse, all such things as are opposite vnto it, with the same colour and reflexions of light, which each thing hath, standing so neare it, that it may bee receiued. But all these images, and counterlightes or reflexions woulde bee dimmer then the greater lighte, which the armour receiueth from the Sunne, or some other primary light, which representeth the same. And whosoeuer shal doe otherwise shal shew himselfe to bee but an ordinarie painter, and vtterly ignoraunt of the Perspectiues.

But to our purpose: the lighte which falleth vppon the water, by how much the purer it is, (as that of running springes, or that vvhich descendeth from the toppes of mountaines, gushing foorth through the stones)

stones) makes the sandes, stones, plantes and such things as are in the bottome, to appeare where it discendes, so purifying the nature of the water, as if there were nothing betweene the superficies and the bottome thereof. Now the light appeareth so much the more fierce, by how much the quantity of the water is cõdensated: as may be seene in the waues of the sea, carried vp aloft by the violence of the winde, against the Sunne; vpon which we may very wel fix our sight, though we cannot doe so vpon a glasse placed in this sort, against the sun-beames; wherefore the waues of the sea must be lesse lightned, then the points of the christall against the sun, on the tops of the mountaines; because they differ. So that we must euer haue respect to these comparisons; because from hence ariseth the greatest and most delightfull variety of the Arte.



OF THE EFFECTES WHICH THE LIGHT CAVSETH IN AERIALL BODIES.

CHAP XVI.

I make no doubt, but that when the Aire is most cleare and bright, a man may discerne some quality of the striking of the light (besides an evident & consequent light) according to the nature thereof: yet notwithstanding I thinke, that by how much the grosser it is made by reason of the vapors, as of the water or fire, by so much the fitter it is to receiue light. Which may be seene in that matter which issueth out of the holes of the fore-head of certaine monsters which are found in the Northren Seas, called *Physeteres*, and many others; but most evidently in the open aire, in the clouds, which being now more, now lesse lightned, appeare vnto vs like bombace. So that we seeme to see diverse forms of beasts and other liuing creatures therein being raised with their fit lightes, as they are more or lesse dilated, much like to the naturall thinges.

Thus the aire being thickned with moiſture, receiueth ſo much the leſſe light, by how much it is farther of from the humidity. So that there appeareth no light at all, when the aire is wholly poſſeſſed with thicke and clowdy vapours; although in reſpect of the antiperiſtaſis or repugnancie, it paſſeth through (after a ſort) by actuating his natural vertue. And this commeth to paſſe, when there is ſo much moiſture, that no ſunne-beame can be ſeene in the aire. Which is quite contrary to that, which falleth out when the ſun ſtriketh vpon the miſts or ſhaddowes neere vnto it, about ſunne-ſet, or ſun-riſing. For then it falleth vpon them ſo ſtrongly, that it makes them ſeeme to be of the ſame colour with it ſelfe, viz: yeallow; and towards the euening, of a deeper red, like the fire, condenſated againſt the dry matter, in ſuch ſort, that it reſembleth the light burning flame, reſoluing the ſmoake; which the thicker it is, the greater the light appeareth, as in that parte of the matter, which is moſt groſſe; as contrarie wiſe in a clowde where the light ſtriketh not, it cauſeth obſcurity and darkeneſſe: ſo that by this meanes the light diſcouereth the diverſitie of matters. And thus it increaſeth, as it findeth the aire more fitly diſpoſed for the quicke receiuing of it; and the better, the purer the aire is; as we ſee in the breath which commeth out of the mouth and noſtrels of liuing creatures.

But in a very groſſe aire it is poſſible for the ſunne to ingender lighte and reflexions, as we ſee in the clowdes when his beames fall vppon them, how one reflecteth vpon an other. And becauſe all ſuch things as for their lightneſſe cannot ſinke downewardes, are of an ayrie nature, they are alſo lightned: but in ſo much as they are voide of heauines, thickeneſſe, & hardneſſe, they are not capeable of a ſharpe and quicke light, neither can they cauſe any great ſhaddow; as may be ſeene in certaine ſtones, as the pumice, &c: which can neuer ſinke vnder the water. Wherefore we ſee, that in ſleighte and light things the ſun-beames ſtrike nothing ſtrongly: as in light cloathes, ſuppoſe vailes &c: which doe therefore ſeeme pleaſant and ſweet, in reſpect of other cloathes and drapery. Leaues alſo, barkes of trees, &c: are of the nature of the aire.

OF

OF THE EFFECTES WHICH LIGHT PRODVCETH IN FIERIE BODIES.

CHAP. XVII.

MOREOVER in the Fire there is a certaine percuſſion of the Light, and eſpecially when it is moſt groſſe; as may be ſeene in the fire burning in a cole, wood, yron &c: which receiueth light from the cleare flaming fire, which is next vnto it: as alſo in the ſelfe ſame fire, the groſſer part receiueth it ſharply, by reaſon of the ſubtiler and thinner, as from a more perfect fire, and leſſe corrupted with mixtures, as alſo not being reſtrained therein, as it is in the body of *Mars*; which hauing his lighte reſtrained by a greater, receiueth the light of the ſunne, as it were from a fire exceedingly dilated, through which it paſſeth and ſhineth, cauſing the ſtarres to ſhine. And as this appeareth in the fire which we kindle within doores; ſo and much more is it diſcerned when it looſeth of his brightneſſe and colour; as when it is kindled openly in the ſunne: becauſe this brightneſſe of the ſeconde order is more purged and cleere. The ſelfe ſame would come to paſſe vnto him, that were able to beholde the ſunne-beames, in preſence of the exceeding great light of the Angels; & the Angels againe in compariſon of the moſt glorious brightneſſe of the grande ſunne-lightning Sunne. This I ſpeake of the degrees of light, not that I am ignorant, that there is one, and the ſelfe ſame light in diverſe glaſſes.

This then I holde, that the Angels ſhoulde receiue the Diuine light, not from the extreame partes, but from the very middle, as from a candle placed directly in the middle, betweene a great many bodies ſtanding

rounde about it: wherefore the Angelical lightes ought to ſhine through the middeſt, and from aboue, (not from the extreame partes of God placed in the middeſt,) as if the light it ſelfe were ſeated in his boſome; and wee below, from that place whence the light commeth: and in hel fire the tormented ſoules of the damned, and the Devils in that thicke and groſſe fire, would haue a quicke light from a greater brightneſſe, although but ſmal, as being a fire tending towardes a groſſe burning redde; the groſſeſt parte of whoſe matter inclineth to an earthy obſcurity like bloud.

And theſe rules muſt be obſerued in all fiers, in giuing thē their force & vertue of heighthning; euer indevouring to immitate the naturall reſemblance of that fire you woulde immitate. For euery man knowes they ſhew forth diverſe colours, by reaſon of the diverſitie of matters, wherein they are kindled; as in brimſtone, whoſe ſmoake muſt bee accompanied with his true lightes: which muſt alſo bee obſerued in ſtones of a fierie nature; as the *Carbuncle*, and *Ruby*.

Farthermore we muſt note the compariſons, as if you would counterfet ſome heauenly brightneſſe about an Angel, in the day time, you muſt make that to obſcure and dazell the lighte of the ſunne and the day: and this likewiſe of the ſunne, the light of a candle, or of the fire &c: and thus much bee ſpoken of the lightes which doe mutually inlighten each other, according to their degrees and orders. Wherefore this may ſuffice vs, who walke in this darke aire (which ſhoulde haue beene noted in the former chapter) as it were in a clowde, not diſtinguiſhing the one from the other, except our mindes be illuminated from aboue.

OF

OF THE EFFECTS WHICH LIGHT CAVSETH IN COLOVRS.

CHAP. XVIII.

BECAVSE the Light appeareth farre more brighte in bodies whose colour is more conformable thereunto, by meanes whereof it causeth diverse effectes; it will not be impertinent to our purpose (hauing alreadie discourſed how the bodies, as they haue affinity with each of the Elementes doe receiue more or lesse light, according to their naturall agreement) to say some thing of the qualitie of colours, vppon which the light striking, hath more or lesse correspondencie to the nature thereof, sorting so much the more liuely, by how much the greater agreement they haue with the light.

Whence it commeth to passe, that vpon a Red colour the light giueth a certaine thicke luster, but stronge and sharpe, which commeth to passe likewise proportionably in sanguine and well coloured complexions; for in red faces the lights are sharpe and shining; as vpon the bals of the cheekes, on the toppe of the nose and forehead. Which we see not in pale, wanne, and flegmaticke complexions &c: in which the lighte is dispersed and dilated with a kinde of remisse brightnesse, because it findeth no correspondencie with his owne nature. *Redde* Note. *Pale.*

Againe falling vpon Blacke, it yeeldeth no sharpe quickneſse at all, saue only in respect of the perfection of the matter, being more purified from earthy dregges; as on blacke silke, in comparison of blacke wollen cloath. Whence in taffeties and sattens we see a greater luster then in cloath, and a *Blacke.*

greater then this in Inke, Ebony, and the Tuch-ſtone, by reaſon of the greater humidity.

Yeallow. Againe, in Yeallow the light cauſeth a certaine cleare light and brightneſſe, becauſe this colour hath affinity with it ſelfe: whence it ingendreth all the degrees of reflexions, but eſpecially in the deepeſt and perfecteſt colours, and ſuch as are moſt voide of paleneſſe.

Greene. In Greene azure it cauſeth a certaine mediocrity, which rather comforteth then quickneth the viſual faculty: wherefore when our ſight is wearied and dazled, we vſe to looke vpon greene, whereby it is ſtrengthned; as alſo by beholding a looking glaſſe, by reaſon of the chriſtaline moiſture which is agreeable to the nature of the eie. Which effect the extreame colours cannot cauſe, neither yet red or yeallow.

Note.

White. In White it is too much continued, by reaſon of the cleereneſſe, which hath great correſpondency vnto blacke, from whence it receiueth his ſhaddow when it is ſtriken of the light; becauſe white is referred to the Moone,

Note. and blacke to Saturne. Which hapneth not in yeallow, whoſe ſhaddowe inclineth rather to red then to any other colour: by reaſon of the conformity of the fiery nature which is betweene the Sunne and Mars, though the one be dilated, and the other congregated. And becauſe the middle colours betweene theſe extreames, are intermedled with the aire, which vniteth them into one nature more or leſſe, according to the vertue which prevaileth in the one more then in the other, it can haue no limites of light or darke, but of a certaine mediocritie, as we ſee in *Iupiter*, in lighte greenes, ſaffron colour, roſes, ſtraw-colour which is mixed of white and yellow, and part of thoſe which incline to carnation, by reaſon of the agreement betweene *Mars* and *Mercurie*, which are naturally good to the good, and very bad to the bad; and ſo much the more in thoſe which are more thinne, in whom the light hath greater force and reſplendencie, becauſe their compoſition is more agreeable thereunto.

OF

OF THE EFFECTES VVHICH THE LIGHT HATH IN EVERIE KINDE OF SVPERFICIES.

CHAP. XIX.

HAVING hitherto intreated of the effects of the light in each body, according to the qualities thereof in general; it remaineth that now I say somewhat of the Superficies in general, that is, of such effectes, as are caused by the Light running vpon them. In the declaration whereof, I wil containe my selfe within the example of mans body, running ouer all the seuen ages. For when we shall know how to apply, each like to his like, we shal iudge of al other superficies, by this of a mans body. And here you shal vnderstande how the light ingendreth his effectes in bodies, according to the eminencie or depression, restraining or dilating of their superficies, from whence ariseth that harshnesse or sweetnesse of bodies, according to the foresaid qualities of the superficies.

First then for *Infancie*, which is attributed to the Moone, we see the lightes vpon the superficies of infantes, dilated, and not sharpe; by reason whereof there is none other impression wrought in the beholder, then a certaine dilating of a fat, plumme and simple matter, without any sharpenesse. 1. *Infancy.*

This sharpenesse afterwardes beginneth to shew it selfe in *Childe-hoode*, which belongeth to Mercury: for in children the lights beginne to appeare more sharpe, by reason of the contracting of the superficies, but with all somewhat vnstable, shewing a kinde of variableneſſe, answerable to their gestures, which proceedeth from the spirit, which in children beginneth to worke, by causing them to distinguish good from euil, and to haue a regarde of things belonging to the maintenance of their estate. 2. *Childe-hoode.*

In *Youth*, gouerned by *Venus*, (which time breedeth a facility of attaining to good artes) the superficies being protracted and restrained, maketh the body seemely, as it should be alwaies, yet notwithstanding tender and deli- 3. *Youth.*

cate,

cate, ſo that it may not bee ſaid to bee eyther fat or leane, whence nature becommeth freſhe and prone to luxury. In this age the ſecond Light breedeth a wonderfull ſweetnes, delightful and well pleaſing to the eye, being vtterly depriued of the ſpreadding of the lightes, yet with great decencie. It breedeth ſweet and firme ſhaddowes, and ſo the eyes are ſweetely ſhaddowed, and the noſe likewiſe being rayſed, caſteth the like delicateneſſe of ſhaddowe; and ſo the legges, the armes, and all the other members, like the auncient ſtatuaes of *Venus* carued in Marble.

Middle age. In the *Middle age* referred to the Sunne (wherein all the operations are concluded, and that fervent deſire of honour and glory obtayned by vertue diſcovereth it ſelfe) the Lights runne with greater force, having then the greateſt perfection that ever they will haue; being neither too vnpleaſant nor too ſweet, but much delightfull, accompanied with a kinde of firme ſtoutneſſe, ſo that in ſome partes they remaine ſomething more fierce.

And thus much of the ſuperficies of the greateſt perfection to be founde in any age, which now I muſt leaue, proceeding to the ſearching forth, of

Conſtant age. that crudity & hollowneſſe which beginneth in the *Conſtant age of* a man, dedicated vnto *Mars*; whoſe body now being ſetled and compacted, the heate of youth is reſtrained, making him more ſharpe, ſo that now hee entreth into ſeverity, ſterneneſſe, and ſtrength, by ſhewing forth all that force, which before lay hid.

And by this meanes the ſuperficies is reſtrayned about the limmes, being boldly rayſed vp in one parte, and falling in another; vppon which whileſt the light falleth, it cauſeth the partes to riſe and ſtand out by ſhewing the Light, and contrariwiſe making ſharpe ſhaddowes; whence that age yeeldeth the luſtieſt and boldeſt courage of all the reſt.

Olde age. In *Olde age* ſwayed by *Iupiter*, the lightes appeare heauie and full of maieſtie and gravity, as in Philoſophers; and ſo contrariwiſe the ſhaddowes: which commeth to paſſe, by reaſon the ſuperficies is deprived of that quality of increaſing and vigor, yet not crude and hollow without order, but in a middle temper betweene both, like to the deſires of men of that age, aſpiring and deſiring ruſe, and anſwerable to the naturall vigor which is not yet departed; wherefore now the man reſtes wholly wel ſatisfied, carrying himſelfe with reaſon, gravity, and maieſty.

Dotage. But in *Dotage* moderated by *Saturne*, maieſty, and naturall vigour being loſt, Envie, Loathing, Coveteouſneſſe, Hatred &c. begin by little and little to take place. Wherefore the ſuperficies being ſharpely elevated, and making acute angles, and declining lines, cauſe the lightes running vppon them to appeare ſharpe, being encountred with very deepe ſhaddowes, which breede Melancholy and ſadneſſe in the beholders: as the eies wholly ſhaddowed with the eie-browes, the mouth with the noſe, the cheekes with their balles, the forehead with the pulſes, and ſo through out all the other partes, as the concauities of the bones without fleſh, by the moſt apparant parts of the bones; all which things haue a correſpondency with Melancholy and ſadneſſe, and breede annoyance to the beholder.

In *Infancy* then wee muſt expreſſe ſimplicity, and a diſperſing of the

lights

lights, in *Childhood* a ſharpe ſimplicity, in *Youth* amiableneſſe, in *Middle age* a graue beauty, in *Conſtant age* luſtineſſe and courage, in *Olde age* grauity, maieſty, and conſideration. And theſe are the orders to be obſerued, in giuing lightes to all ſuperficies according to the diuerſities of bodies, carrying euer an eſpeciall regarde to the higher and more eminent partes, where the light falleth more ſtrongly.

HOVV BODIES REQVIRE BVT ONE PRINCIPAL LIGHT ABOVE THE REST.

CHAP. XX.

WE muſt vnderſtand, that euery ſuperficies receaueth ſo much the more light, by howe much the neerer to the light it is, as well on high as below, before as behinde, on the right hand as on the left; for it muſt needes be, that they receaue one greater light, and that the other leſſer lights doe by degrees followe and ſerue that primary light, as the chiefe and principall, which giueth ſtrength and life to all the reſt. Whence *M: Angelo* obſerued one onely principall light, in the ſuperficies neareſt to the light, and in the others he proportioned them leſſe and leſſe by degrees. The like did *Leo: Vincent*, *Ra: Vrbine*, *Gaudentius*, and *Cæſar Seſtius* in their pictures, but with greater ſhaddowe: which did therefore ſo liuely repreſent emboſſing, that they ſeemed to ſtand quite out of the table: vnto whom we may adde *Bernardine Lovino &c.* though they wrought more groſſely.

To the end therefore that we may effectually raiſe and heighten all our pictures, we muſt be orderly guided by the direction of one principall light,

greater

greater then the reſt, which muſt afterwardes alſo be diminiſhed according to the diſtance, ſtill obſeruing this rule, as thoſe famous painters did; who were therefore reputed worthy painters, becauſe they vſed their lights very ſparingly, diſtributing them through out their pictures like pretious ſtones: And by this meanes they prooued moſt ſweetely raiſed, ſhewing ſuch perfection of arte and diſcretion, as made their flat counterfeits equall (if not ſurpaſſe) the life.

And for the better proofe of all this, we may drawe a contrary argument from their workes, who haue kept an other courſe, giuing all their lights, after the ſelfe ſame manner, which lie ſo flat and dead, that you ſhall hardly perceaue any raiſing at all in them; and this will appeare the more euidently, by the raiſing of ſuch ſuperficies, as certaine vnskilfull painters haue ſtolen wholy out of the workes of *Ra: Vrbine &c:* in which theſe rules being not obſerued, there appeares no heighthning at all, whereas in thoſe done by the hand of theſe iudicious Maſters, the limmes ſeeme to ſtande foorth by vertue of the foreſaid percuſſions of light, which ſtrike more vehemently vpon thoſe partes, which are neareſt vnto it. Which muſt alſo be obſerued in all bodies, with this prouizo; that as the ſuperficies is ſhortned, according to the diſtance from the light, ſo likewiſe the body looſeth ſo much of his colour as it lacketh of his light; and ſo the colour fayleth by degrees, vntill the ſuperficies decaie together with the light. And this is generally intended of all bodies.

Wherfore we muſt take heede how we make men vpon hils, or in meddowes a far off, whether our light cannot reach, being ſo little in quantity. Into which error moſt of the painters of our time running, looſe much of the worth of their workes, making them ſeeme, (as indeede they are) rather *painted*, then *counterfeited*; and done rather to ſatisfie the eie of the rude and ignorant, then to content the conceit of the iudicious. Which cuſtome doth ſo encreaſe daily, that I feare me the true knowledge of this art wil a freſh begin to decay, which in the former age was reſtored & brought againe to light, by thoſe worthy painters; from the patterne of whoſe workes, I haue confirmed all that which I haue mentioned in theſe bookes, concerning the precepts of this Arte.

HOW

HOVV TO GIVE THE LIGHTS TO BODIES.

CHAP. XXI.

THis is a generall rule, that the lights must bee giuen to bodies, according to the place throwgh which they passe, falling vppō eyther a wall or table paynted, which must sweetely receave the same, as if it were embossed, and so receaved it naturally. And this shoulde bee donne with such a dexterity; that the light doe euer touch more suddainely in the middle line (supposing that part of the bodie which may be seene at one viewe to bee devided by * 5 lines, into 4 spaces equall in power.) * See the table N. picture O.

Now the painter must suppose one of these 4 spaces to bee lost, and the other 3 to appeare: imagining that these 3 spaces which are seene, bee divided by foure lines, equall in a * perspectiue semicircle, making the chiefe light to strike more stronglie vppon the second line; and in the second space lightned, (which is consequently to bee placed in the third line) hee shall put asmuch shaddowe as hee seeth, and by this meanes shall the figure bee wonderfully raysed, and a greate deale more, then if the light were placed sidelonge in the first line, or vppon the middle in the space betweene the second and the third: because that makes too much shaddow, and this too much light. Wherefore the light must be bestowed in the foresaide place, as being the parte, which causeth the body to be shaddowed with his colour. So that from the other side it will run sweetly; procuring in like sorte, such a pleasant and delectable shaddow, as wee see in the pictures of *Leonard &c.* where one figure doeth not wholly shaddow all the others; except it be restrayned aside in the shaddow vppon the plaine. * See N: tab: 8.

In ceelings and vaultes the light is taken from the windowes, ſo that it cannot bee avoided, but ſometimes, and eſpecially in the cornets the light wil bee received in the firſt line, according to the aſpect of firme and liuelie bodies, either ſidelong, from aboue, or from belowe, accordingly as the body is turned towards the light. In the cornets or vaults of chappels, there is one primary fained light, taken vppon the pictures, which being in a manner ſhortned are lightned after their manner, as ſhalbee ſhewed in my other bookes.

But in giving lightes to figures or pictures on tables, walles, or ſuch like, wee are not bound (as I haue ſaide) to take the light vpwards from beneath; for this hath onelie place in thoſe paintinges which are in the cornets, aboue the light, whether they bee Angelles deſcending out of heaven, which is ſuppoſed to bee open, or any other counterfetted hiſtorie placed there.

For theſe primarie Lightes, through the neceſſitie of the windowes or other paſſages of the Light, haue onelie a reference vnto bodyes imagined to be there indeed, and are therefore called *the life*; as *termes*, *vinets*, *corniſhes*, *freizes &c.*

But vppon the plaine ſuperficies, wee muſt obſerue this rule; that the light which wee giue to bodyes, bee never perpendicular over their heades; which woulde breede this inconvenience, that the eie-browes would ſhaddowe halfe the cheeke, the noſe the chinne, and the chinne the middeſt of the breaſt: ſo that if there be haire vpon the head, it would darken the whole face: and (in a word) the ſhaddowes all about would bee equall; which were cleane contrary to the light imagined in the ſecond line, by vertue whereof the bodie woulde bee moſt ſweetelie lightned.

Firſt then according to the height of the body you muſt imagine the light on high, (ſuppoſe of the Sunne) but of the ſame bigneſſe, leaſt we fall into the errour of ſome, who imagine a light extending his beames 3. or 4. times higher then the body lightned, which indeed is moſt falſe: for beſides that the light would ſodainely turne on the contrary ſide, it would ſeeme like a torch or other fier, giving light vnto bodies, and cauſing them to caſt forth ſuch long and vncertaine ſhaddowes, as vſe to proceed from bodies placed in the light of the flaming fier.

Now the light taken from aboue, is imagined to ſtand on the one ſide of the picture, in ſuch ſort, that (meeting with the appointed place of the ſecond line, vppon which the body ought to be lightned) it cauſeth a moſt ſweet light; which deſcending vpon all the parts of the body, raiſeth them without any harſhneſſe in the partes oppoſite to the light. Now that part of a body is counted next the light, which from the firſt pointe extendeth it ſelfe farther out on that ſide then the reſt; eſpecially if it bee from on highe.

Wherfore that light being imagined to be the quickeſt, cauſeth the ſuperficies to receiue the light more ſtrongly, viz. that ſuperficies which is next vnto vs, & that which looketh vpwards, both which receiue it ſo much the

more

more ſtrongly, by how much the higher th ey are, becauſe they are nearer to the appointed light. And this is the originall and ground of al the other lights, which are orderly diſpoſed through al bodies, giving thē their hightning according to the direction of that only light. Which who ſo obſerveth, will not giue ſo many different lights, as we daily find given, by ſuch as take their light from before; who in that part, where the ſhoulder or ſide ſhould be ſhaddowed, make another contrary light run gliding along by the ſide, which they ignorantly call *Reflexion*, or *Reverberation*. Now the order how to take the light ſweetly from aboue, yet not perpendicularly vpon the bodies, is this.

First drawe one line from the Sunne A. to B. the foote of the * man to bee repreſented, and another from A. by the head of the man C. to the line of the foote B. D. Now the ſpace betweene B and D muſt bee equall to that betweene C B the height of the man, from which the body receaveth his light: and by this rule you may drawe the true quantity of the light in a man.

See the picture Ω in the table N, where I haue expreſſed is in an oblong rolled bodie.

But if you would repreſent in a ſhorter perſpectiue, that part of him which is neereſt vnto the light, whether it be high, lowe, or otherwiſe, it muſt ever be more lightned on the hither ſide, cauſing a deeper ſhaddowe on the contrary part, and then according to the decaying in the lighter part, together with the delineations, the light muſt be diminiſhed as much in proportion, & the ſhaddow likewiſe leſſened. In which obſervation conſiſteth the whole force of the ſhortnings & bowings of pictures, & frō hence ſhall we know the true worth of skilful practitioners in the arte, whileſt by this rule they expreſſe hightning vpon a plaine, & al the diſtinct parts of light, darknes, decaying, and almoſt quite annihilating.

But to returne to that light which deſcendeth from on high, the ancient much vſed this way, to make their pictures and ſtatues ſeeme more perfect: as witneſſeth that famous *Pantheon* of *M: Agrippa* dedicated to al the Gods: which receaving his light from heaven at the top, communicated vnto the images beneath in the chappell, a moſt pleaſant and ſweete running light, cauſing the parts of their bodies to riſe in a decent order. Which cuſtome is yet kept of ſuch as vnderſtand it.

Wherefore from this manner of giving light (becauſe it is taken for the better grace of Images) we may draw a neceſſary rule of giving it to bodies; that by this meanes ſo much ſhaddow be not cauſed vpon the plaine of figures, as they giue, which taking the light a little higher then the figure, caſt the ſhaddow vpon the plaine as many feete or more, as the pictures are long: as though their light were placed in the horizon, which cauſeth them to haue a contrary ſhaddow vnder the eies: a thing voide of ſenſe. For by this meanes they obſerue 2 lightes very abſurdly, one high and another higher or lower, as it happeneth. A moſt certaine & infallible demonſtration wherof we haue in the Sun, which at his riſing caſteth forth his beames about the legges, ſpreading a very long ſhaddow vppon the plaine, by lightning the lovver parts, and having no force or power at all vnder the eie-brovves, vvhich, as it afterwards riſeth higher and higher, ſhortneth

the ſhaddow, by lightning the vpper ſuperficies.

But it euer caſteth our ſhadowes towardes the North, who inhabite this temperate Zone, as the Aſtronomers and Geographers note. Which happeneth not vnto thoſe that inhabite the hoat Zone, who haue a right ſpheare, and the *æquinoctiall* for their Zenith, whoſe ſhaddowe is vnder their feete at noone: becauſe then they haue the Sunne perpendicular to their body: but they which dwell vnder the Poles haue their ſhaddowes carried rounde about them, like a wheele.

Wherfore in theſe things we muſt conſider the beſt effects of nature, imitating them, by propoſing vnto vs their examples. And ſo muſt we doe vpon the ſurfaces of high waies, taking the light from the Eaſt, in imitation of the light of the Sunne; which in that part, where it beginneth to riſe, caſteth the ſhaddowes of bodies toward the Weſt, and toward other parts, according to his aſpects. Which thing euer hath beene, and is yet obſerued of the skilfull.

Theſe then are the beſt reaſons which I could obſerue and collect concerning the light, as well by my ſtudie, as my practiſe, wherof I haue made a faithfull report. It may be I haue omitted many thinges, which ſurely are of ſo ſmall moment, that for perſpicuities ſake, I thought it beſt to paſſe them ouer. Notwithſtanding, if anyman be deſirous to attaine to the perfect vnderſtanding of this Arte of lightes; vpon due examination of that which is aboue written, he ſhall there finde the whole ſubſtance thereof, (though voide of all eloquence) which neither the matter in hande, nor yet my preſent ſtate will permit. Wherefore (to omit this point) I holde it not amiſſe to ſpeake a word or two of *Sciographie*, the ſecond part of Perſpectiue: which handleth the reaſons and foundations of ſhaddowes.

OF

OF SCIOGRAPHY.

CHAP. XXII.

SCIOGRAPHIE is a principall science, and the second part of Perspectiue; considering the selfe same reasons of the shaddowes of bodies, which Delineation or drawing doth, by lines seene on *high*, *below*, or *leuel*, pondering their causes, principles, elements, differences, kindes, partes, and essentiall passions, allwaies yeelding the causes of the diversities of the appearances of the shapes of things, by reason of their distance, farnesse off, neerenesse or situation aboue, below, or equall in the middest. This then is it, which will instruct vs in the reason of Shaddowes: whereof I might say much, saue that intreating of light, I must consequently mention all the causes of shaddowes. But least I should bee defectiue in giving the principall reasons of the reall and true apprehensions of the arte of Delineation in bodies, I will doe my best, with as great brevity and perspicuity as I can.

OF THE SHADDOWVES OF BODIES ACCORDING TO THE SIGHT ANOPTICAL.

CHAP. XXIII.

MY purpoſe is not, in this place to diſpute of the nature of ſhaddow, inſomuch as we know that all bodies with out light, are of equall darknes, in reſpect of our eie: ſo that they can never be apprehended & ſeene thereof: But being lightned, they appere ſo much the brighter, by how much their matter is groſſer & thicker. So that the light diſcovereth the colours of bodies. Whence wee ſee, that the ſhaddow participateth the colour of the body, when it is inlightned, and not otherwiſe, inſomuch that where the light decayeth, there alſo the ſhaddow endeth; where it is ſharpe, there likewiſe the ſhaddow is correſpondent; where it is dilated, there the ſhaddow is extended; and to conclude, where the bodies are parted, the Light tendeth to the ſame, & the ſhaddow to the colour. Whence it commeth to paſſe, that there be ſo many ſorts of Lights, and as many of ſhaddowes, as there are diuerſities of bodies. But as touching the ſhaddowes aboue our eie in the Anopticall ſight, I holde, that howe much the more the pictures ſeeme to be ſhortned, and their inward parts to riſe higher and lower, that the lights and ſhaddows may be ſeene, ſo much the more or leſſe light they haue towards their vpper parts: becauſe the body being ſeene by his lower parts, the contrary partes muſt needs bee ſhaddowed in great abundance. And whoſoever ſhal doe otherwiſe, ſhal erre groſly: becauſe this manner of ſhaddowing ſerues to none other ende, then to the direction of the lines. Wherefore according to their turnings, ſituation, diminiſhing &c, this followeth, increaſeth, and deſcendeth, according as they run vpwards and ſidelong, anſwerable to the light on high, or on one ſide. And this is meant of al ſorts of poſition aboue our eie, by meanes of a quadrant line. But I proceed to the other ſhaddowes of the ſecond ſight.

OF

OF THE SHADDOVVES OF THE BODIES ACCORDING TO THE SIGHT OPTICALL.

CHAP. XXIIII.

INSOMVCH as the Direct lines are not diminiſhed or ſhortned either a little aboue, or a little below the Opticall line, the ſhaddowes being accompanied with dainty ſweetenes, are leſſe apparant, if not according to the increaſe of the lines deſcribed in the body aboue, yet at the leaſt in the declyning of the foreparts below. So that there is but little ſhaddow required in bodies, according to this ſight, ſaue onely that the lower and hinder parts of the body, are lightned, by the reflexions of the Primary light, which falleth vpon the parts nere thervnto. But the ſhaddowes and lights are much more apparant in the ſight Anopticall, becauſe (by reaſon of the turning of the part ſeene below, on the ſide contrary to the light which beginneth as it were to retire towards the vper ende of the lighteſt part) there is a very great reflexion ingẽdred, like vnto that, which the Sunbeames make, when they ſlide along vppon the Sea at Sun-riſing. But becauſe theſe rules & obſervations of the radiation of the light, are of ſo great difficulty and obſcurity, that they can ſcarce be plainly deliuered in writing I proceed vnto the laſt Reall ſight.

OF THE SHADDOWES OF BODIES ACCORDING TO THE SIGHT CATOPTICAL.

CHAP. XXV.

THERE is no fashion or position of bodies, which sheweth lesse shaddow, then that which is seene vnder this sight. Because having their vpper parts seene in such sort, that the hinder lines be raysed vp, it must needes be, that much light appering, the shaddowes decay, & much more, then if you should see them vpon a flat, where they fal in great abundance, and in the part opposite to the light; alwaies attending thereon aswell in this, as in all other positions and sightes, whereof it will aske to much time to intreate particularlie; and the rather, because I haue discoursed so much of Light, that I may well bee silent in Shaddowes. Notwithstanding I thought good to say this little in the conclusion of this treatise: because shaddowes are as it were the tayle of Light, insomuch as there can bee nothing more base and abiect then they, being of so Melancholye and heavie a Nature, that the verie Kinge of shaddowes and darkenesse beneath in the center of the earth, disdaines them, and cannot abide them.

VVherefore I passe them over, indevouring onelie to expresse them so in my workes, that they shall rather appeare like the pure matter of the things lightned, then like shaddowes.

Where-

Wherefore in obſerving this, wee ſhall make our bodies ſeeme neate, cleane, and pleaſant to the eie, by reaſon of their naturalneſſe, ever avoiding the ſhaddowes of contrary colours which ſome vſe; by ſhaddow ing Scarlet with blacke, yeallowe with ſad tawny, blewe with ſad aſhcolour, and white alſo with a colour which hath no affinity with it for a ſhaddow; (as all colours ſaue blacke) which is onely his true ſhaddowe, being firſt lightned with white, becauſe they are (in a manner) the one no more melancholy then the other. For if blacke bee reſembled to the earth, and to darkeneſſe, this other ſhalbe like to the colour of a dead man.

(* * *)

The ende of the Fourth Booke.

FIFTH BOOKE

OF THE PERSPECTIVES

BY IOH. PAVL. LOMATIVS

PAINTER OF MILANE.

THE FIFTH BOOKE OF THE PERSPECTIVES

BY IO: PAVL: LOMATIVS

PAINTER OF MILANE.

(* * * * *)

(*)

The Proeme.

CHAP. I.

(* *)

ARISTOTLE hath this maxime, that *such as the ende is, such ought the meanes to be which lead vnto the same, viz.* proportionable, and fit for the obtaining therof. As for example, if a man would ascende to the top of an house, he must take a ladder proportionable thereunto, or some other instrument fitte for the purpose. Neither wil it suffice to take an instrument of any sise, but onely such a one as is absolutely proportionable; otherwise it will not serue for the purpose. *The first ground.*

Farthermore, for the better perfection hereof, it sufficeth not that this meanes or instrument be absolutely proportionable, except it haue ano-

ther

To doe it better. ther helpe, which the Philosophers call * *admelius esse*. So that an instrument ought to haue two qualities; the one, that it may guide vs to our wished ende; and the other, that it haue such vertue and perfection, that it may performe our purpose better then any other. Which approoued verity, shalbe the first ground of that which I meane to say in this proeme.

The secõd ground. The second ground is, that all wise and sufficient artificers hauing two instruments, the one which will barely serue their turne, and the other, that besides the meere sufficiency, hath moreouer the perfection *admelius esse* ioyned thereunto, ought euer to choose that which hath them both together: as for example; if I were to trauaile to Rome, and had my choice of two horses, whereof the one would carry me, but with great paine and trauaile, and the other, which would not onely carry mee, but with so great ease and delight that I should scarse feele any trouble, I were absurde if I would not make choyce of the most commodious horse for my vse.

Hauing laied these two groundes I conclude, that the immediate end of Painting and Caruing from their first institution is, to make such images as shall represent to mans eie the true proportion, together with all the perfections of naturall and artificiall thinges, but chiefely of Man. Now this being the immediate ende of this arte, it followeth plainly, that *Pictures are the meanes or instrument, and the Eie is the Ende*; which agreeth with that first position of *Aristotle* and the other Philosophers, and consequently that this meanes, viz. pictures, should be proportionable to the eie, which is their immediate ende.

Obiec: But if any man shall obiect, that the images doe not represent naturall & artificiall thinges to the *eie*, but to the *vnderstanding* and to the *memory*,

Answ: I reply, that it is true that the finall ende of *images* is the vnderstanding, but the *eie* is the immediate, according to that of *Aristotle, there is nothing in the vnderstanding, which was not first in the sense*: and so it must needes be, that before these images can come to our vnderstanding, they bee first in the eie: that is, they must first be seene.

Repl: And if peraduenture it should be replied, that although *the immediate ende of pictures be to represent to the eie the proportion and other properties of thinges*, yet the painter doth this by regarding and imitating the true & exact proportion of things. For whereas naturall and artificiall thinges are the rule and measure of painting and caruing, we ought not to depart from the rule, measure, and proportion of these thinges; and so much the rather, because the ende of this arte is to imitate Nature. And this cannot bee done otherwise then by causing the images to represent the naturall things with all possible arte. And then (questionlesse) they carry the best resemblance, when the workman obserueth the naturall proportion of the things. As if a Painter would represent *Iulius Cæsar*, which perchance ought to be 10 faces in height, out of doubt, hee cannot better resemble him, then by making his picture of 10 faces. For if *Iulius Cæsar* were 10 faces high & the Painter would take a true counterfeit of him, he ought not to make him of nine or eleuen faces: for that were a foule error, and would not expresse the proportion of *Iu: Cæ:* but of some other man of the stature of 10 or 9 faces.

Vnto

Vnto which argument (though it seeme to presse strongly) I answere by this generall conclusion, and most pregnant truth, that *no painter or caruer ought in his workes to imitate the proper and naturall proportion of thinges, but the visuall proportion.* For (in a word) the *eie* and the *vnderstanding* together being directed by the Perspectiue arte, ought to be a guide, measure, and iudge of Painting and Caruing. But if the painter would worke to satisfie and please onely himselfe, and meant not that his doings shoulde come to the view of other men, then hee might make his pictures after his owne humor. But proposing to himselfe by his painting two thinges, viz. *Profit* and *Credit*, hee must in any case make his worke of that quality, that euery man may iudge whether it be well done and according to true proportion. *Answ.*

Nowe this iudgement cannot be giuen, except the *eie* giue place to the worke, and the *vnderstanding* iudge of the proportion. Wherfore of necessity, the pictures must be made conformable to the *eie*, and this can neuer be done in keeping the naturall proportion; but by following the *visuall* proportion of the eie, that so we may attaine vnto our ende, viz. our *credite* and *commodity*.

Neither let any man obiect that the iudgement of the *eie* ought not to be followed, because it is subiect to deceipt. For (besides that he is much more deceaued himselfe in perswading himselfe that all other men are deluded, and onely he vnderstandeth the trueth) it were an easie matter to prooue, that neither the eie in beholding the proportion, nor the vnderstanding in iudging thereof, are deceaued; and so that both the eie and the vnderstanding are iust and vpright iudges. So that the painter and caruer following their owne iudgements, ought not to obserue the proper and naturall proportion of thinges in their workes, but that which appeareth to the eie.

Now wheras all our knowledge is grounded vpon sence (as *Aristotle* noteth) it is most euident, that the vnderstanding of Man iudgeth of the proportions of figures, and other thinges, in such sort, as they are seene of the eie. So the eie seeing the quantity of a figure, the vnderstanding iudgeth that it is of 9 or 10 faces, or more or lesse: but when the figures are remooued a farre off, the eie cannot deliuer to the vnderstanding their true naturall quantity; whence it commeth to passe that the vnderstanding cannot iudge of the same proportion. And that it is true, that figures standing a farre off cannot be apprehended of the eie in their true quantity, it may easily be prooued by 2 sound reasons.

First that the figures doe not carry the species and shapes vnto the eie in the same quantity, or (to speake more properly of the figures) the ayre doth not carry the species which it taketh from the images, standing a farre off, to the eie in the same indiuiduall quantity, which the images haue; but euer carrieth them lesser and shorter in quantity, according as the ayre standeth farther off from the thinges: so that suppose an image stand 20 cubites, or one stadium from vs, the first part of the ayre which is next to the image (being continued) bringeth a long with it the species or shapes, *The first reason.*

and representeth them to the second part of the aire, and this second parte represents the same to the third part in a lesser quantity, in such wise that the species being by degrees more and more diminished, doe ende at the last, and goe no farther in the ayre; because they rest in the eie, in a pyramidall forme: so that if there were no eie at all in the worlde, yet this would ever bee the nature of all bodily thinges, that their species woulde passe through the aire *betweene 2 lines not parallele*. Whence (according to the Positions of the Mathematicians) they must needes meete together, and so the space betweene these 2 lines commeth to an ende, and is concluded in the point of the intersection.

And if this which hath bin saide hitherto shal seeme vnprobable, yet this is without exception, that if the species of things should be represented in all parts of the aire in the same quantity that the things themselues are, as it were betweene 2 parallele lines; for example, if the species of a man of 10. faces should be represented in every part of the aire in the iust quantity of 10. faces; this grosse inconvenience would follow, that *a finite thing should haue an infinite power*. For (according to their opinion that would haue the species, not to be diminished in this manner, but to appere in the same quantity in all parts of the aire,) if we suppose the aire to bee infinite without any impediment in the middest, then these species wilbe seene in every part of this infinite aire, and by consequence the species of a man shalbe extended infinitely in that vnlimited aire, So that a limited bodie should haue an infinite power; then which, a fouler absurdity cannot be imagined in Philosophy, the Mathematiques, or Divinity. And surely it were strange that an Angell should haue his power so limited, that working in one place he cannot worke in another at that same time beyond his vertue, and yet a man should extend his species infinitely. And let no man obiect that this is a *passiue power*; because no creature can haue an infinite *passiue power*.

The secõd reason. The second reason is, that if this were so: there would fall out one thinge contrary to the experience of all men, and sense it selfe. *That a man might say, that although the eie be far of from the thing, yet notwithstanding hee should see it in the same manner that it would bee seene in, if it were neerer*; so that the same power of the eie being informed with the same species vnder the same quantity, it would seeme impossible, that it should not see after the same sorte, in what place soever it bee, neere hande, or far of.

For Experience the true mistresse of all things teacheth the cleane contrary; that we doe not see the selfe same thing distinctly after the same sort, but the farther it is of, the lesser it appeares.

Wherefore it must needes be, that the species doe not proceede from the thinges in the same quantity, but that they are diminished. For if you shal take a large glasse, and therewith make trial of that I say, you shal find by evident proofe, that the species of things are diminished according to their distance from your eie. For if you stand neere to the glasse it wil represent vnto you the whole quantity of the Obiect, & there you shal see the species

and

and images after the same quantity, but standing a farre of they will seme lesse vnto you, and so much the lesser, by how much farther you stand from the glasse: so that in the ende, they will not bee seene att all. A most evident argument, that the species proceed from the thinges betweene two lines *not parallell, but in a pyramidall figure*; so that it cannot bee seene of the same quantity in euery place.

From this consideration of the diminishing of figures in a glasse, I haue drawen this rule and arte of shortning & abating pictures in Perspectiue, as shalbee handled in the next booke, which treateth of *Practise*. Because the seeing faculty being informed with a great species, iudgeth the thing to be great, and being informed with a small species iudgeth it to bee smal. Wherfore, nether the eye is deceaued in seing, nor the Vnderstanding in iudging of the proportion of things, but the Painter and Caruer, whoe make their workes, to the end they may bee seene by the eye, and censured by the Vnderstanding, indeuoring to make them seeme proportionable to the beholder, & yet euer make them flatt contrary to discretion and the arte of the Perspectiues; For if they make a figure, suppose of 10 faces, that must be placed a far off from the eie, and therefore ought to loose one face in the decay of the sight, they must not therefore make him of 11. faces; because whosoever seeth it wil iudge it to be iust 10. And so they should change the nature of all creatures.

And if an image haue lost one face by reason of the distance of place (because the species which come to the eie from far, are diminished) then they wil cause the vnderstanding to iudge contrary to the information it hath. But if the species which informeth be no bigger then 9. faces, because they would haue the image to be iudged of 10. faces, they would cause the species to be of 11, and then the image shalbe thought to be of 10; for before the species commeth to the eie it wil loose one face.

Wherfore the workeman must ever beare in mind this principle of *Aristotle: First to consider the end, and then to proportion his meanes answerable thereunto*; and so in making an Image which he would haue seeme proportionable, he must forme it sutable to the eie. Which he shall doe, if he shape his picture so much bigger, as it looseth in regard of the distance from the eie; So that he shal first marke of what proportion he would haue his picture seeme. Then shall he consider the place where he meaneth to set it, and if the distance wil cause it to loose one face, he shal adde somthing proportionably vnto every face, so that if the Image should be of 10. faces, he shal make it of 11. increasing it by one face, and so will the eie iudge it to be but of 10. faces. And if the distance shall cause it to loose 2. faces, he shal make the picture of 12. faces, and it will in like sort seeme to the eie to bee but 10. faces. In like manner if the artificer be to make a *Colossus* of 10. cubites, and the head thereof (by reason of his distance from the eie) shall loose one third part of the head, he must make him bigger by the third part of the head, and so will he seeme proportionable to the eie.

The generall rule is this, *that looke how much the whole image looseth, all that is to bee distributed through out the whole image*. But when the head (for

example) looseth something, and is shortned, it must be made bigger. The like obseruations are to be kept in al the particulars, and as much as thinges loose, so much the bigger they must be made. And this is the true arte and proportion which the ancient obserued in all their workes: And for this cause the Images in *Traians* columme in Rome which stand on highe, are made bigger, and so they seeme all of one bignes. For the iudicious workman made them so much the bigger, as they lost by reason of the distance from the eie. Wherefore *Phidias* and *Praxitiles* in those statues which they made in *mounte cavallo* at Rome (because being very great ones, their heads would loose something by reason of the distance) made them bigger in proportion then the life, and so they seeme most proportionable. And this is the cause why I hauing intreated of the natural proportiō in my first booke, haue now added this booke of the Perspectiues, where I meane to handle the visuall proportion of the eie in Perspectiue. For the naturall proportion is (as it were) the foundation of this visuall proportion.

But you will say, that indeed when the Images stand a farre of, wee must keepe the visuall proportion, in perspectiue, but when they stand neere, the naturall. I answere, that although the Images stand neere the eie, yet we must not wholly obserue the naturall, but wee must regard the grace of the figure; And that proportion which is most decent to the eye must bee followed, as *Raphael* and all other good workemen vsed in all their workes, wherein we shall find feete in pictures something too little, and legges longer then the life. In a word we shall find other particulars in their workes, which adde a wonderful grace and beauty to their pictures: for the eye delighteth to see certaine parts of the body slender, others fleshie and tender, and others keeping their natuall proportion: but arte cannot giue rules of the particulars, because they are infinite. Howbeit my diligent reader, shall find such sufficiency of rules and precepts in these my obseruations, that if hee make vse of them, hee shall (I hope) prooue sufficient in this profession.

OF

OF THE VERTVE OF PERSPECTIVE.

CHAP II.

SVCH is the vertue of Perſpectiue, that whiles it imitateth the *life*, it cauſeth a man to overſee and bee deceaved, by ſhewing a ſmall quantity in ſteed of a great; the onely reaſon whereof is, becauſe the eye is never offended with ſeeing a naturall body in anie place, whether aboue, belowe or elſe where, becauſe it is daily acquainted therewith. Wherefore, when a thing is expreſſed by the Perſpectiues, in a leſſer quantity then of it ſelfe it is, the eie is verie well pleaſed therewith. And this vertue is of ſo great moment, that it appeares not onely in good and iudicious, but even in rude and vnskilful workes: as vppon mine owne experience I haue made proofe, allowing the Perſpectiue of 2 pictures ſhortned after the vſuall manner, and grounded vpon the skill of maſter workemen, which I haue notwithſtanding afterwards (vpon better examination) founde falſe, and drawne either from Modelles for practize, or donne by a *pownce*, or *grate*, or elſe by the eie. Neither of which waies is ſafe in drawing of perſpectiue, for (beſides the deceit which will appeare in the worke) a man cannot ſee the thickneſſe and backer partes of the Modell (although it bee a bodie) without which whoſoever ſhall thinke to make commendable perſpectiues, is much deceaved. And let no man imagine, that *Michael Angelo* drewe his ſhortned pictures from Models; inſomuch as hee was not onely skilfull heerein, but was paſſing well ſeene in the arte of turnings and bowings in all his ſhortnings; which ever prooved admirable, by reaſon of the ſtout and boulde inflexions of the limmes, inſomuch that you

 woulde

would imagine they might be seene in the wrong side: neither is there any other way whereby these strange effectes may be performed, besides this, whereof I purpose to discourse in this, but especially in the next booke.

And now to proceede, I affirme moreover, that figures or pictures being placed in a true correspondency betweene themselues, haue this power and vertue, that which way soever they be looked on they seeme to carrie the same height, and according to the disposition of the first, the rest behinde will seeme to answere sutably, as may be seene in the histories of *Raphael*, and other good Painters.

But the principall vertue of this arte is, that it teacheth the way how to make figures absolutely true and perfect after all sortes; and hath nothing to doe with Carving, saue onely in obseruing and imitating things extant or standing out by imbossing: which the Carvers considering, grew proud of, alleaging, that the Painters could not lighten their apparrel in Perspectiue, without the helpe of models and such like things; having an eie only to certaine ignorant Painters, who patched out their credit by these modelles; whence it commeth to passe, that they can scarcely finish one picture in a whole yeere, so that whiles in their owne iudgment they grow skilful in this point of Sculpture, they cracke their credit, a iust reward of their ignorance. A thing never vsed by the best painters; who vsed first to prepare certaine sure, wel-seasoned and infallible *Cartones* (according to the foresaide rules whereof I wil intreate more at large in my natural discourse) & then sleightly delineated their worke uppon cloth, with 4 or 5 stroakes of a cole, which being afterwards heighthned and lightned, their former true draughtes seeme to be so apparelled, that their foulds and pleights doe not exactly resemble the life, but partly their patternes: which seeme to carry a verie probable shew with them (saue onely that there appeare certaine vncooth inflexions) which *Gaudentius* exceedingly wel obserued, keeping a certaine method in the plaites of his garments, which none besides himselfe was able to performe, drawne partly from the imitation of nature and partly of arte. This being first donne, they afterwards gaue the lights, by the same arte they made the foulds: for the consideration of the one cannot stand without the other, as they wel know who haue made proofe hereof.

And from this sleight sprang al those famous workes, as may appere by their beautiful and iudicious handling, namely of *Raphael*, *Polidore*; & *Alb: Durer* a most painful and wittie Painter (though he followed somewhat a grosse course) who alone hath made more histories, phantasies, battailes and conceites, then almost all the rest, being all verie wel set forth, as may appere by the multitude of his Prints, cut with his owne hand in most exquisite and painful sorte. Wherefore in this respect the Carvers must not imagine Painting to be any iot inferior to Carving, because that yeeldeth them some helpe. For although painting make vse of models, yet these are the workes of Plasticke and not of Carving.

But to draw to an ende, the good painter hath this speciall benefit by it, that thereby his arte is not a little graced aboue the rest; who afterwardes in all his apparell imitateth the life, from which the true order and method

is

is drawne, and not from thoſe ragged clothes, dipped in water and chalke, as the manner of diuers is, wherewith they ſhall neuer be able to repreſent true cloth, &c. And hence ariſe ſo many different ſortes of cloth, all farre from the truth. Whence we may collect, how great care we ought to haue for auoyding this practiſe; not ſo much in regard of the loſſe of time, as becauſe our workes will neuer come neere the life.

Beſides, from hence ſpring thoſe diſtractions and diſcontentments in the minde of the workeman which ought eſpecially to be auoided. For to the ende he may worke the better and more conceitedly, he had neede of a quiet and ſetled minde, which is euer accompanied with a facility of performance, and ſecurity of the arte. And ſo being not oppreſſed and croſſed with perturbations, and aduiſedly waying and diſcuſſing whatſoeuer he intendeth, he bringeth the ſame to moſt happy perfection. But to ſpeake vprightly, none are truely capeable of theſe high points, but ſuch as are well grounded in the principles of the arte, and throughly acquainted with all the effectes thereof. For the which cauſe I exhort all painters to apply thẽſelues to the ſtudy of good artes, that by meanes therof they may the more eaſily attaine to their deſired ende. And ſo I beſeech God to open our vnderſtandings and conceits, whereby we may the better attaine to all theſe his good giftes; in whoſe name I vndertake this diſcourſe of the Perſpectiues.

THE DEFINITION OF PERSPECTIVE.

CHAP. III.

PERSPECTIVE (being subordinate to Geometry & as it were the daughter thereof) *is a science of visible lines:* So that the subiect therof is *a visible line*; the causes, principles, vniuersall and immediate elements whereof, it indeuoureth to finde out, considering the *genus, species, essentiall differences and accidents* therof. Of which arte the worthy *Geminus*, an ancient writer of the Mathematikes treating, he diuideth it into 3 *kindes*. *Optica* or *Perspectiua*, *Sciographica*, and *Specularia*. *Optica* he subdiuideth into 2 *kindes: Physiologica* and *Grammica*.

The *Physiologicall* part searcheth out the vniuersall principles, causes, and elements of all *visible things*, together with their parts, kindes, and most proper differences (but in a generality) which are principally three. The first is called *Direct visibility*, because it handleth the direct beames. The second *Reflected*; and the third *Refracted:* which is performed in the water, glasses, &c.

Grammica is the arte of *Delineation*, and is more necessary to *painting* then all the rest; this is foure folde. For he which delineateth, considereth either True sightes, or False and deceiptfull; which are of 3 sortes, *Anoptica*, *Optica* and *Catoptica*. *Anoptica* bendeth vpwardes, whose base or lower parts are eleuated aboue the Horizon. *Optica* is extended foreright, leuel with the Horizon. *Catoptica* declineth downwardes beneath the Horizon, appearing as if it came neerer the eie below.

Now the skill of the workeman consisteth in shewing False and deceitfull

full sightes insteede of the true; which very few can exactly attaine vnto: because it is wholly occupied about shortnings, intersections &c. And these foure partes serue to the arte of Drawing, Carving, Architecture, and Imbossing halfe rounde called *mezzo relievo*; whose seuerall kindes are [a] *Anaglyphice*, [b] *Diaglyphice*, [c] *Encolaptice*, [d] *Toreutice*, or [e] *Smaltatoria*; *Plastice* which is imbossing in earth or waxe, *Tomice* and *Paradigmatice*.

[a] *Carving outwardes.*
[b] *Engraving inwardes, as seales.*
[c] *Chacing vpon thinne plates of gold, siluer, brasse &c: vsed by the Goldsmithes.*
[d] *Turning, and polishing or glasing.*
[e] *Enamiling vpon gold, siluer &c. See Pomp: Gauricus de Cælatura.*

The second species called *Sciographie*, handleth the causes, principles, elementes, kindes, partes, and essentiall passions of *Shaddowes*, yeelding the reasons of the varietie of the apparitions of the shapes and images of thinges, by meanes of their distaunce, nearer, or farther of, aboue, directly against, or beneath the eie. All which pointes are ordered and gouerned by the lines of *Grammica*, which distributeth the lines of the superficies as they ought to bee, according to their distaunce and situation, as heereafter shallbe shewed. This *Sciographie* moreouer (according to the saide rules) considereth the shaddowes of bodies according as their superficies is eminent, low, or broade. Neither am I ignorant that many are of opinion, that this is the same, which *Vitruvius* calleth *Scenographia*, that is, the fronte and sides of a building or any other thing, whether it be superficies or body; affirming, that it hath the verie powre of *Grammica*, consisting in three principall lines; for example, the plaine line, that which runneth towardes the pointe, and the line of distance. It is reported that *Agatharchus*, *Democritus*, and *Anaxagoras* haue written heereof. And some are of opinion, that it is absolutely necessary for a Painter, as if therein consisted the whole arte of shortning, with all the other difficulties accompanying the same. *Scenographia.*

But leauing them to their owne opinions, I purpose to followe the proposed order, according to the ancient approoued definition and diuision of the Perspectiues.

The last species called *Specularia*, considereth the reflexion of beames, giuing direction for the making of *Glasses*, and shewing all the properties and deceites thereof, which shewe diuerse apparitions according to their distinct formes: *Concaue*, *rounde*, *plaine*, *pillar-like*, *pyramidall*, *swelling*, *angular*, *inverted*, *erected*, *regular*, *irregular*, *sound and cleere*. With this kinde of Perspectiue *Pythagoras*, *Plato*, and one *Hosteus* about *Augustus* his time, were much delighted (as *Cælius* reporteth.) And *Appollonius* and *Vitello* haue written heereof, as of an arte whereby admirable conclusions may be performed; as we reade of a glasse which *Pompey* the great brought away amongst the spoiles of the Easte, in which you might see a whole armie; and of certaine others which may bee so composed, that they shall shew al the aboue named qualities. *Specularia.*

Now concerning *Delineation* the most necessarie parte of Perspectiue, and his true and false sightes, togither with the disposition thereof, it shall not bee amisse to shew, what *Sight* is; howe it is to bee vnderstood, and after vvhat sorte it vvorketh. Then vvill I handle the *Beames*, *Distance*, and *Obiect*: and last of all the three kindes of seeing, with their lines:

lines: in which pointes, at this time *Clariccius*, *Meda*, the *Baſſi*, with diuers other Painters, Caruers, and Architects, are very well ſeene. And heere I profeſſe, that I will not handle them like a Mathematician, but ſpeake of them according to the vſuall practiſe of the painters, and mine owne obſeruations out of pictures of all ſortes of men, and whatſoeuer elſe is ſubiect to arte.

OF THE MANNER OF OVR SIGHT IN GENERALL.

CHAP. IIII.

AMONGST the beſt Philoſophers which I haue reade, concerning the reaſon of our *Sight*, I finde diuers and ſundry opinions.

Plato. For *Plato* thinketh it is cauſed from that brightnes, which proceedeth from the eie, whoſe light paſſing through the aire meeteth with that which is reflected from the bodies. Now that light wherwith the ayre is inlightned from the ſunne, diffuſeth and diſperſeth it ſelfe vnto the vertue of the ſight.

Galen. And this is *Galens* opinion. Wherunto all the *Platonickes* leane, who in their commentaries affirme, that *the eie ſees not hing els, but the light of the Sunne.* Becauſe the figures of the bodies are neuer ſeene, but when they are illuſtrated by the light, in ſo much as their matter neuer commeth to the eie. This then is their meaning; that the light of the Sunne, being as it were painted with the colours and figures of all the bodies whereon it falleth, repreſenteth them to the eie, which by vertue of a certaine naturall faculty it hath, apprehendeth the light of the Sunne thus painted, and after it hath receaued the ſame, ſeeth the light togither with all the pictures that are in it. So that all viſible things (according to the grand *Platonicke*) are apprehended by the eie, not after the ſame ſort as they are in the matter of bodies but as they are in the light, which is infuſed into the eies. And theſe are the reaſons of the *Platonickes*.

But

But *Hipparchus* saith, that the beames which issue foorth of the eie reaching vnto, and in a sort touching those bodies, doe deliuer to the sight the thinges receaued. *Hipparchus.*

The *Epicures* affirme that the resemblaces of things which appeare, doe of themselues enter into the eie. *The Epicures.*

Aristotle is of opinion, that the incorporeall similitudes and qualities of things, come to the sight through the alteration of the ayre, which enviroueth the visible thinges. *Aristotle.*

But *Porphyry* teacheth, that neither the beames, nor the resemblances, nor any other thing are the cause of seeing, but onely the minde it selfe; which knoweth all the visible things, and is knowne of them all. *Porphyry.*

The *Geometricians* and *Perspectiuers* drawing neere to *Hipparchus* opinion, doe imagine certaine cones meeting with the beames, which proceede out of the eie, whence the sight comprehendeth many visible things together, but those most certainly where the beames meete together. *The Geometricians and Persp:*

Alchindus is of another minde concerning the sight. *Alchindus*

Saint *Augustine* holdeth, that the power of the minde worketh something in the eie. Which opinion I meane to ioyne with the rest in the chapters following, freely handling them in particular, for the vse of painters, so farre foorth as they shall agree with the truth; least some cholericke fellow or other, who neuer knew what contemplation meant, nor yet euer vnderstood how to deliuer the conceits of his minde in writing, might (like *Æsops* dogge) snarle at me, imagining in his grosse conceit, that I spake at randome. *Saint Augustine.*

OF

OF THE MANNER OF SEEING IN PARTICVLAR.

CHAP. V.

ALTHOVGH in the former chapter, I haue intreated of the reasons of sight, of the Medium, & of the Obiect, partly according to Aristotle, and partly to Plato, (as may be gathered,) having moreover in the same place alleaged divers other opinions to that purpose; notwithstanding (for more plainenesse sake) following the *Platonicke Euclide* as the cheife Patron of this faculty, I meane briefly to deliver mine owne opinion concerning this matter.

First then the Eie being the instrument of sight, hath many coates or skinnes, in the middest whereof lies the Sight, which riseth from a certaine streight passage called in Italian *otero*, proceeding from the braine, to the extremitye of the pupill, whence the vertue of seeing ariseth.

Now the beames are dilated as they come forth; because they issue out in great abundance and very forcibly. For when a greate power and vertue passeth through a small and streight place, in the verie going foorth it disperseth it selfe everie way, in such forcible and violent manner, that it seeth by this proper and direct vertue, and not by a sloping and forced. Whence *Euclide* in his Perspectiues affirmeth, *that all the thinges which are subiect to our sight, are not seene together at once:* meaning that we see there onely, where the streight beame is formed, and extendeth it no farther to the rest, as a thing impossible. And because this is one of the principall

cipall groundes of the Perſpectiues, he made it his firſt Propoſition.

But to returne to our purpoſe, we muſt vnderſtande, that all our ſenſes proceede from a general vertue properly ſeated in euery part; ſo that if that vertue were diuided into infinite partes, the whole power thereof would as well be found in each part, as in all of them together: as appeareth in the Elements of water and fier, in each ſmall portion whereof, there remaineth the ſelfe ſame power of waſhing, colding, heating, and burning, which is in all the other parts together.

And leaſt any man ſhould be deceaued, concerning the operation of the ſoule, performing this diuerſity of effectes; as to ſee, go, &c. He muſt vnderſtand, that theſe vertues are not in the minde eſſentially, but proceede from the forme and figure of the body. Which becauſe it is diuerſly framed, the minde paſſing through this variety, worketh diuerſly together with the body. As in a paire of Organes, whoſe ſound although it proceede from one onely breath, winde, or aire, conueied into them, yet notwithſtanding by this one ſimple winde they performe diſtinction of tunes, according to the variety of the pipes. In like manner all the variety of voices and ſoundes in the world haue their originall from one onely ayre; not that the ayre hath this variety of voices in it ſelfe, but becauſe it is apt to forme theſe in other bodies: In like ſort our ſoule, hath not all this variety of effects in it ſelfe, but is endued with a powerfull vertue able to beſtow them vpon other inſtruments, made fit for her purpoſe of ſeeing, going, &c.

Now the ſoule ſeparated ſeeth not the ſpecies of the obiect, neither worketh any ſuch effects as it doth being ioyned with the body, whence theſe effectes proceede, but it performeth them by it ſelfe, and that far more eaſily becauſe it is free, and being free becomes moſt quicke and light. Now light things mooue with greater facility then heauy. Wherfore the ſoule is more quick without the body; as appeares by the winde and the thunder, the matter wherof is a very ſwift ſpirit. Now whatſoeuer can containe another thing in it ſelfe is a ſpirit, and is able to comprehend both heauen & earth. But one body cannot containe another body within it ſelfe, by reaſon of their diuerſity: whereas the ſpirit being incorporall may comprehend both corporall and incorporall thinges: Corporall, becauſe it ſelfe occupieth no place as they doe, wherefore they may be contained of a ſpirit, although they cannot ſtande in a place, which is alreadie filled with an other body: Spirital and incorporal thinges; becauſe it is not poſſeſſed of any bodily thing; and whatſoeuer is without body, is a ſpirite. Now one ſpirite may ſee and iudge of another ſpirite, becauſe it, not being poſſeſſed of any bodily thing, ſeeth all corporal thinges, inſomuch as it paſſeth forth through the bodily inſtrumentes. And becauſe the ſpirite doth not forſake it ſelfe, therefore it returnes backe againe to it ſelfe, carrying with it all thoſe things which it hath ſeene, and returning backe, it findes a body, namely the Eie, vppon which it ſtaies. Now becauſe it hath ſeene bodily thinges, it repreſenteth them to the bodilie ſenſe of the eye, whereby it receaueth them, and by helpe thereof iudgeth of them: becauſe they are corporall, like to it ſelfe.

In this place I find my Author ſo obſcure, that I thinke the coppy much corrupted.

Heere then is a Compound, consisting of 2 partes, viz. a Body and Spirite, both which because they are coupled together, doe also worke together, the spirit by the spirit, & the body by the body; the spirit by the body, and the body by the spirit. The spirit by the body, because it bringeth bodily things, which are more easily conveied by the spirit; because the body without the spirit cannot draw any thing vnto it; For whatsoever it would draw, it must draw it by the helpe of the spirit, that is *spiritally*. For a spirit cannot drawe a body vnto it bodily, but spiritally. And this is the operation of the spirit in the body. The body worketh vpon the spirit by retayning the spirit with it selfe, to the ende it may know things like it selfe, and make them vnderstood of the spirit. And hence it commeth to passe, that we know the bigneſſe of figures by reason of their distance, which are afterwards crossed, & as it were cut a thwart: because the eie standeth athwart or opposite to those lines, which cutting each other by those lines which come to the sight it conveieth the figures to it selfe, apprehending the thing betweene those lines. Where those lines doe afterwards cut, the thing seemes bigger or lesser, according as it receiveth the species more athwart: but whether it be neere or far of from the eie, the things seene by the beames, are ever cut vpon a streight line; because the eie is streight, and turneth his beames sidelong and round about every way; so that by his spiritall vertue he seeth that which is spiritall: for that which is spiritall filleth nothing, because a spiritall thing hath noe part fit for such a purpose. Wherefore as soone as it is gone forth of the bodily things, it seeth all incorporal things, the corporal things being not there before: but be cause the corporal part is not his, therfore it is possessed thereof, and by that it retaineth the sight in the eie. And it must needes be that, that which can containe other things in it selfe, doth convey all things into that, which can conteine them. But because I must particularly handle the beames and the eie, I will here conclude my discourse of the reason of our sight.

OF

OF THE BEAMES OF THE SIGHT.

CHAP. VI.

THE *Beames of the ſight* (which are thoſe which going forth of the eie, doe apprehend all the particularities of the obiects to be painted, as the bottomes, corners eminencies, profundities, breadths, ſpaces, heigthes, thickneſſes, and whatſoever elſe may be repreſented vppon any wal or table, that ſo it may become a limited picture, the extremities, or ſuperficial ſight of the thing hiding the inward partes) doe returne directly backe againe to the eie, whence they proceeded. So that the outtermoſt beames compaſſing the ſuperficies of the obiect round about, are vnited in the ſame forme, togither with the profundity and eminency in the eie; that is, in the point with the inward beames, cauſing an angle there. *See b. c in the Table N.

Now as the obiects ſeeme bigger, leſſer, or equall to the eie: ſo they make a bigger, leſſer or equall angle in the ſame. So that the divers particularities of the obiect cauſe diverſity of beames; which returning backe to the eie forme divers angles: becauſe the obiect is apprehended very ſpeedily, inſomuch as the eie worketh vppon the ſame with great celerity, in that it ſeeth with divers beames, ſo that this celerity ſeemeth to be proper to the ſight, eſpecially when the obiect appeareth not too exceeding big. Hence it commeth to paſſe, that when we ſtedfaſtly behold any thing, the beames which goe to the profundity or bottome thereof, ſeeme to be aboue, and thoſe aboue in the eminency or top ſeeme higher, and ſome others ſeeme to fall one vpon another, becauſe one ſide of the obiect hideth the other, as falleth out in other kinds of extending the beames. But vnderneath at the end or breadth of the thicknes, the beames will alwaies ſeeme higher then the firſt of the top, becauſe ſome of them being longer and others ſhorter, when they are cut of in their appointed place, doe cauſe diverſity of ſpaces and ſhortnings. Whence ariſeth the whole reaſon of *falſe* and *deceitfull* ſightes, as ſhalbe ſhewed in his due place.

And becauſe al obiects ſeeme to come to the eie by a pyramis, having al their partes divided by the beames, they muſt be ſet in the picture ſo much the leſſe, by how much the neerer to the eie the beames are cut, being applied to the diſtance: and contrariwiſe ſo much the bigger, by how much the neerer they are cut to the obiects: and theſe muſt be applied vnto the nereneſſe, although by the greatnes and ſmalenes of the ſelfe ſame thing, there be another thing meant, as ſhalbe declared in his place.

* *Linet either of Signification or Operation.*

All theſe beames are conſidered two waies. The one *to* * *ſignifie*, as now I haue ſhewed: and the other *to make*: and it is called a line which repreſenteth the ſignification of the beame, and the prefigured demonſtration of things, with ſuch a ſubtile matter, as ſcarce occupieth any place. And hēce it commeth to paſſe, that the eie cannot ſee a thing that is crooked, & paſſeth along by one onely line; the reaſon whereof is, becauſe it looſeth the corporal viſiue forme: ſo that the thing which it would ſee, ought to be contayned betweene 2 lines at the leaſt. Wherefore they take ſuch a quantity as is ſufficient for the eie to diſcerne, becauſe every great thing is conteyned within many viſuall lines. But *that which cannot be ſeene, is that* (as *Euclide* in his 3 prop: ſayeth) *which may almoſt bee ſeene*, meaning viſible things, which are purpoſely ſhortned with formall lines. But as concerning the beames, ſometimes one ſo paſſeth through 2 or 3 particular places of the geometricall and proportionall Obiect, that by that line onely the one will ſo touch and fall vppon the other, that they cannot be ſeene in a picture, but onely by contemplation.

OF

OF THE EIE THE INSTRVMENT OF SEEING THE BEAMES.

CHAP. VII.

INSOMVCH as the *Eie* is the chiefe foundation of the Perſpectiues (for indeede without it they cānot ſtand) therfore the Perſpectiuers call it the * *Center*, *Marke*, *Point*, *Terme*, and the *Cone* of the *Pyramus*, which (as I haue ſaide) is vſually made according to the forme and baſe of the obiect in our ſight. First then it is called the *Foundation* of Perſpectiue, becauſe by it there are two ſightes formed, the one *Naturall* & the other *Rationall*: Naturall inſomuch as the ſhapes of things ſeene, doe come vnto it ſimply by the beames which it receaues: Rational, becauſe it farther conſiders the reaſon and effect of the ſight, whence the Perſpectiues are deriued; & vpon this are the firſt elements of the art grounded. It is called the *Center* becauſe all the lines of the baſe and circumference of the obiect, doe ſo meete in it; as in a circle all the lines runne from the circumference to the center. And hence is it alſo called the *Marke*, becauſe it is a determinate place, whēce the whole reaſon of the raiſing of bodies, with their eminēcies, thickneſſes and ſhortnings ariſe, by meanes of the things depending thereon. It is called the *Terme*, becauſe by it all things in a picture are limited, and whatſoeuer is made without the diſpoſition of this Terme, cannot be either good or true: becauſe it is not fitly diſpoſed for the ſight, being not ordered according to the viſuall beames, which are ſent forth from the eie, through the whole. Wherfore they which worke without this Terme, (that is without an Eie vnto which they may certainely referre all their figures, and the parts and members thereof) are vnworthy the name of Painters, and may more truely be called dawbers, waſters of colours, diſcontenters of the eie, and breeders of confuſion in the world. And that this is neceſſary & ought to be obſerued for a principle and ſubſtantiall point of the arte, may euidently appeare; for as all viſible things are referred to the eie in reſpect of their colour and forme; ſo all thoſe things which we would repreſent, ought

* *See b: in the table N.* 1

The foundation.

Center.

Marke.

Terme.

to shew the same effect, otherwise it is impossible, that any body should be seene in any gesture or action whatsoeuer. These then are probable pictures, and by consequence those which faile any iot of these rules, are lesse probable, but such as are vtterly depriued of them; are so farre from the name of pictures, that they are onely dawbings, and playstrings done at adventure, not onely with the losse of time and faire colours, but with infamie and disgrace &c.

Conus. Farthermore the eie is called the *Cone* of the Pyramis, because all the space betweene the obiect, and the lines or beames which passe along, and are extended from the extremities of the obiect to the pointe of the Pyramis, ende therein, as it were in the pointe or *Cone* thereof. Wherefore all the shapes and resemblances of things seene, ende in the eie, which together with the vnderstanding ought to iudge of their true formes, to the ende it may be able to immitate them perfectly. Whence they vvhose eies are continually exercised in beholding faire and beautifull things (endevoring after their example to represent them in the most beautifull and absolute manner they can) are euer accompted good workemen, because their eies are so apt to receiue these beautiful things, that abhorring all absurdities, they cannot choose but make most beautifull pictures: whereas contrarivvise they who are ignoraunt thereof, are not able to iudge of anie piece of vvorke they see, vvhether it be beautiful or vnsightly, saue only by a kinde of natural instinct, as it were at the first sight &c.

Whence it commeth to passe, that they cannot so well and throughly iudge of the trueth and effectes of the Perspectiues, nor conceiue the right order how things are seene, and ought to be represented, making choice of the fittest things in the picture, and delineating them in such order, as the eie apprehendeth them, after the example of the eie, vvhich draweth vnto it the formes and resemblances of al things: as hath beene exactly shewed a little before. *M: Angello* that famous caruer, painter, and architect was wont to say, that neither all the skill in Geometry and Arithmeticke, nor the examples of the Perspectiues could any vvhite profite a man without the eie, that is, vvithout the practise of the eie; whereby he learneth how to beholde things so, that he may bee able to expresse them by hande: adding moreouer, that the eie may be so practised in these matters, that by meere sight, without more angles, lines, or distances, it may be able so to guide the hand, that it shall represent whatsoeuer he list, but no othervvise then that which it seeth beholding it Perspectiuely. So by the helpe of exercise grounded vpon the perfection of arte, that may be expressed in a figure, which the most skilful in the Perspectiues cannot doe.

Howbeit he that is neither skilful in Geometry, nor exercised in drawing cannot attaine vnto, nor expresse it by his speculations, divisions, proofes, intersections, &c. Wherefore to conclude; the whole *ende of this Arte is nothing else, but the knowledge how to describe whatsoeuer is seene*. For in this arte of drawing there occurre certaine secret obseruations of bendings, turnings, hidings &c: in mans body, which cannot be vnderstood of any other, but of such as worke with vnderstanding: as amongst the ancient were *Pamphilus*,

Philus, Pythagoras, Plato, Archimedes, Euclide, Geminus &c: whose workes shew their skil herein. In which they giue vs to vnderstand, what subtile difficulties there are in the Perspectiues; which are only knowne, to true painters, by reason of a certaine continnal exercise, though not to Mathematicians and such as are meerely skilful in the Perspectiues, without the practise of drawing.

Whence it came to passe, that no man hath handled this Painters Perspectiue, (especially * *Grammice*) hauing written onely of the arte in generall, and bending their whole discourses to the vse of *Astronomers, Scenographers, Makers of glasses, Physiologers, Optickes, Paynters, Architects, Carvers, Dial-makers, and Geographers*, whose workes depende vpon the observation of the starres. Wherefore let no man mervaile, if in handling the Painters Perspectiue, that is of *delineation*, according to the perfect and Geometrical bodies, I make no mention of certaine things, which (speaking in generall of the whole) I ought perhaps to haue touched. But because the eie seeth not without Distance, it followeth that now I speake thereof.

* Delineation or drawing.

OF DISTANCE.

CHAP. VIII.

WHosoever then intendeth to draw any thing, must know that he cannot see without *Distance*; that is without some space betweene his eie, and the thing to bee seene. For if the thing touch the eie, a man cannot see; because the aire commeth not betweene: Againe if the thing shalbe too farre of, it cannot be seene: for if we would draw a great thing in a small roome, wee must so order it, that it may come small to the eie. If therefore the sight would make a thing seeme greate to the eie, or the eie woulde see it truely, it must draw the same vnto it through the aire by the helpe of the beames of the eie: because these things are required to the per-

fect ſight: viz. the *bodily eie*, the *ſpiritall eie*, and the *obiect*. Truth it is, that as in obtuſe, blunt, and ſhort diſtances, things ſeeme to decline and runne backwards in vnſeemely ſort: ſo contrariwiſe, things too farre off, & making acute and ſharpe angels in the eie, giue no grace to workes, deceauing the eie too much, as being placed too farre off.

The true Diſtance. For both which cauſes wee muſt make eſpeciall choice of a conuenient *Diſtance*, which ſhalbe this: viz. *That the perſon which beholdeth, ſtande off from the obiect or wall ſeene, three times the height thereof*; as alſo in tables and figures, we muſt take our diſtance 3 times as far of as the height of the figure, whereof I meane to entreate plainely and orderly in the booke following. And this diſtance is the moſt proportionable to the eie that can be deuiſed, and is that which maketh all painted workes appeare more gratiouſly to the eie, then the extreames can doe. But becauſe the abſolute determination hereof conſiſteth in the vnderſtanding of the workeman, I wil not ſpend much time in ſetting downe the reaſon therof. Onely I will ſubſcribe to the iudgment of *Balthaſar Petruccius*, & *Raph: Vrbine*, who when *Note.* they would paint a wall with a narrow way, and galleries with wals, thought it no diſgrace, not to repreſent thē in their picture according to the diſtance taken from the wall; but would haue them done much greater, after an imaginary diſtance. Becauſe the thinges painted, not ſhewing truely vpon the wall or ſuperficies; but as if they ſtood a great deale farther off, by reaſon of the extenſion of the beames, will ſeeme more faire and beautifull, where the other ſhall ſeeme to decline and ſhoote backwards. This example may ſerue for all other things, as Chappels, Vaultes, Halles, &c.

Moreouer, the ancient painters would haue the view or ſight of pictures through hals or ſuch like places at the entrance, or at one ende of the place *Note.* (if neede ſo require.) But when they are too long, it is requiſite that the diſtance be not drawne out ſo far, to the diſcōmendable extremity: either that the lineaments be quite loſt, becauſe they are drawne out too far: or the colours cleane decaied by the comming betweene of the aire. Such experiments of painters concerning this matter (who haue farther perſwaded themſelues that without this diſtance they could frame all thinges, making them carry as perfect a reſemblance, as if they were done by rule; and that they could finde out this diſtance, which before I haue ſhewed to be moſt rare and beautifull in all workes, and know by the ſame wherin it conſiſteth, iudging therby which are the moſt beautifull workes with ſuch like miſteries of ſpeciall worth) gaue vs the firſt occaſion to make vſe of *Diſtance*, a thing truely knowne but to very fewe. And thoſe fewe who were acquainted therewith, haue neither taught it to any, nor committed it to writing: ſaue onely *Vincentius Foppa*, *Andreas Mantegna*, *Leonard*, and *Bernardo Zenale*, of whoſe workes (written very obſcurely) little hath come to my ſight.

OF

OF THE OB-IECT.

CHAP. IX.

THE *Obiect* is the thing which ſtanding before our eies, is ſeene of vs, of what quantity ſoeuer it be, ſo it be not ſo ſmall that it flie the ſight. And this ſhould neuer ſtand nearer to vs, then that ſpace which in the former Chapter I haue allowed for the ordinary diſtance. Nowe whoſoeuer ſhall imagine any other obiect, is much deceaued. Wherefore in painting any hiſtory it is required, that the firſt thing which you would repreſent vpon a wall or table, be of a competent bigneſſe, that ſo all the reſt may rateably receaue their iuſt proportion. And this firſt figure is called the *Naturall*: which muſt bee repreſented ſtanding, in a manner in the beginning of the ende of the diſtance taken, from whence whatſoeuer you would place inwardes towardes the * eie, ought to be proportionably diminiſhed, according as the lines or beams ſhall extend themſelues. For whatſoeuer you place behinde the obiect or *naturall* thing which ſtandeth in the firſt place, muſt bee diminiſhed; before which you may place nothing, except in ſo doing you alter the firſt diſtance, your eie, and your biggeſt obiect, cauſing that which ſtood in the firſt place to ſeeme leſſer, by diminiſhing it. For by moouing a thing out of his place either neerer or farther off, it is alwaies either encreaſed or diminiſhed.

See the fixe Cubes in the table N.

Note.

* *Of the worke; not of the beholder.*

Wherefore, whenſoeuer we would place any thing on the hither ſide of the naturall obiect, wee muſt (as I haue ſhewed) make it bigger then that firſt

firſt naturall thing. Which way I holde to bee very falſe, and therefore not to be followed: but if we put the *true* neerer vs, then thoſe which are farther of being as bigge as the *naturall*, they muſt be diminiſhed, and made leſſer then the naturall, & yet they will ſeeme bigger; becauſe they are neerer vs, though they ſeeme not bigger then they are. Againe if theſe be neerer, they will alſo ſeeme bigger then the others, and yet will they not ſeeme bigger then they are.

Now all theſe things may be done, becauſe the Diſtance may be made bigger or leſſer at our pleaſure: and this commeth to paſſe, becauſe the ſpecies or ſhapes of the thing ſeene, occupieth the whole ſpace betweene the extremities of the thing and the eie; and where that ſpace is croſſed or cut, the thing becommeth greater or leſſer at your pleaſure. But the true diſtance is that, which I haue already ſhewed, and this makes it immutable; becauſe the obiect being orderly diſpoſed, may not bee mooved vp and downe like a fether. So that if we ſhall ſufficiently examine theſe things at the beginning, before we vndertake any worke, and ſo conſider the encreaſings and diminiſhings which may fall out in the obiect, we ſhall never erre. For the better effecting whereof we muſt bee very carefull in ordering our obiect, according to his line of interſection and ſhortning, which I call that perpendicular γ of the wal or table, which procureth the whole delight & beauty of the worke, as being the marke wherevnto all the parts of the body are drawne, whence alſo the ſhortning riſeth.

OF

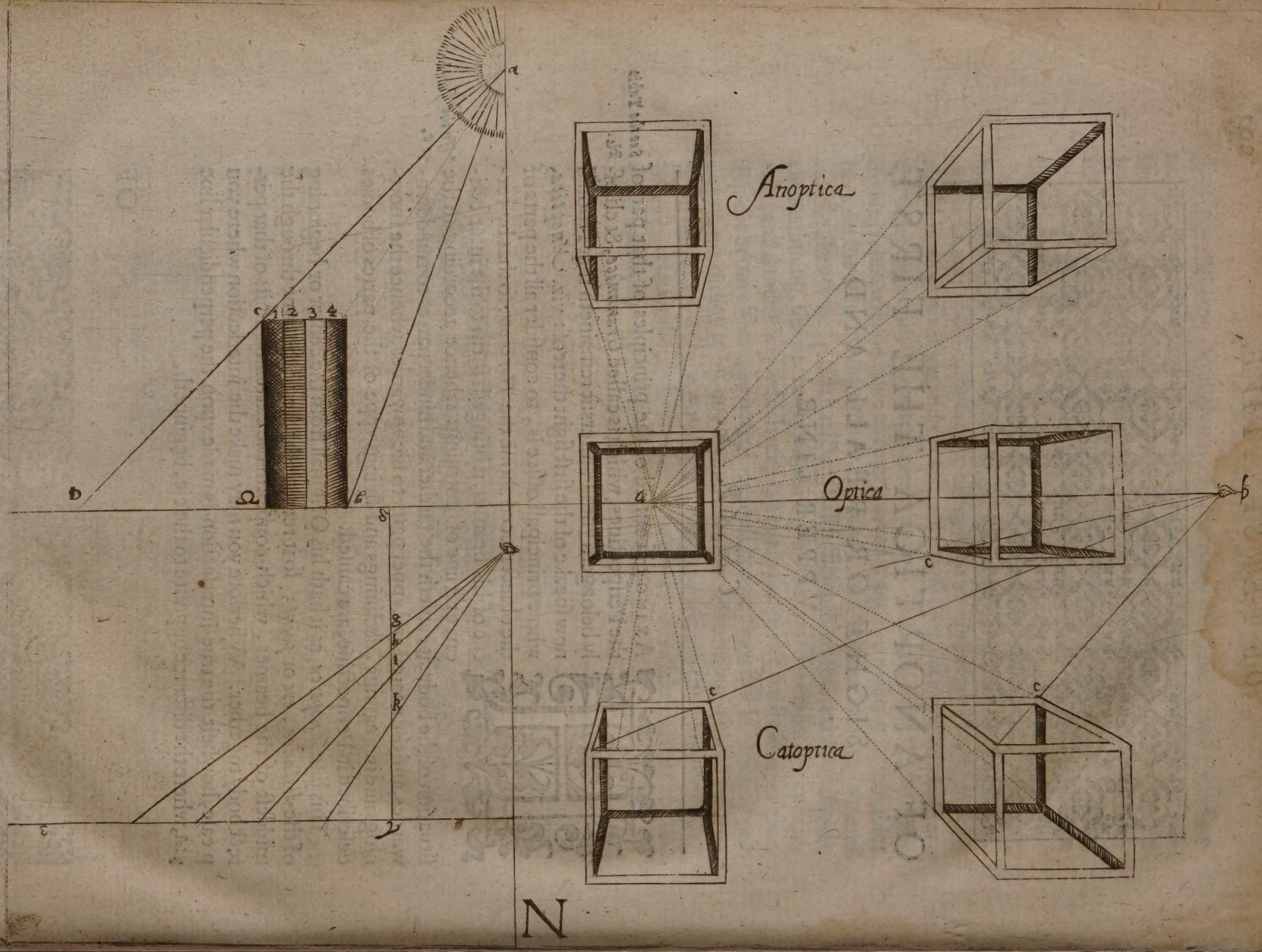
OF ANOPTICA THE FIRST SIGHT OR REALL AND VPPER LINE.

CHAP. X.

HAVING discourſed of the principles of that part of the Perſpectiues, which is called *Grammice*, & chiefly belongeth vnto Painters: it remaineth that I ſhould now ſpeake of the firſt ſight thereof: viz. *Anoptica*, whoſe principall office is, to conſider all the parts of the obiect placed aboue the *Horizon*: ſo that by vertue of his beames, it bringeth them to the interſection, or * line of ſhortning: whence according to the ſituation of the body, it cauſeth the farther and hinder partes to run downwardes, and the neareſt and vpper parts to flie vpwardes, whence the ſhortnings and increaſings, declinings and flyings vppe of the partes of bodies deſcribed in Perſpectiue, are cauſed. *See the Table N.* * *In the figure* γ. δ.

This line *Anoptica*, as it hath his Originall from the center or beginning of the *diſtance*, *eye* or *point*; ſo it returnes backe to the ſame through the middeſt of the beames, which couple all the extreame limits of that perfect body together. Wherfore you may make the interſection where you pleaſe, howbeit the true interſection is made vpon the perpendicular line γ.δ, where the diſtance oppoſite to the eie, beginneth.

OF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Ω
e
g
g
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i
k
c
d
Anoptica
Optica
Catoptica
a
b
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N

OF OPTICA THE SECOND SIGHT OR REALL MIDDLE AND DIRECT LINE.

CHAP. XI.

THE second reall sight of *Grammica*, is that which is nearer the obiect: so that the vpper partes of the obiect belong to the abouenamed sight, and the lower to *Catoptica*. *Optica* then is that sight, whose beames doe principally touch all parts of that body or obiect, as well aboue as beneath, and therefore it is called *direct*. For the beames parting themselues strongly at the eie, and falling vpon the neareſt partes of the obiect, doe ende there, causing the vppermost and lowermost partes to bee shortned and diminished, and the eminencies to hide the concauities, and the largest partes to couer the narrowest, making the obiect to encrease & diminish by distances and spaces, which are caused in the perpendicular by these and such like, from the returning of their beames, whence all the difficulty, as also the grace and beauty of the arte ariseth: which appeare in such sort, that you cannot measure any part of your picture by his true superficies, but onely accordingly as it is situated with shortnings euery way: A thing well knowne to feawe or none.

OF CATOPTICA THE THIRD SIGHT OR REALL AND LOWER LINE.

CHAP. XII.

THE third ſight is that whoſe beames touch all the lower parts of the obiect to be painted, conducting them to the point of interſection *a. c.* So that when the obiect is below the eie, the partes which are farthest of from the eie ſeeme to riſe vppe, and the foreparts to decline downwards. Whereas in *Optica* whē the obiect is placed directly oppoſite to the eie, the thickneſſe thereof is repreſented by a meere plaine ſuperficies, as well on the forepart as the hinder, cauſing the hinder partes to deſcend (as in *Anoptica*) and the formoſt parts to aſcende with certaine eminences exceeding the height. And ſo is ioyned with his beames to the higher partes of the center or middle, which alſo meeteth with the vpper part.

So that theſe three reall ſightes are every way to be vnderſtoode according to the ſituation of the obiects, either high or low, which by reaſon of their partes really aſſigned, they carry to the interſection, in that degree they finde them, and are not extended any farther. Wherefore I refer that
Note. which remaineth to the deceiptfull and fained ſightes, which though in truth they be but all one; yet by reaſon of the variety of diminiſhing and ſhortning, they may bee called *Vppermoſt, perpendicular, vppermoſt in perpendicular, midle, and lowermoſt*, from their admirable effectes offered to the eye.

OF

OF THE FIRST DECEITFVLL SIGHT * VPPERMOST PERPENDICVLAR.

CHAP. XIII.

* *The same kinde of delineation, which is described in the* 11. *chap. and the* 16. *chap. although differing in place and situacion:* Durerus *calleth this kinde of worke* Impressio in fundamentum.

THE second part of *Grammica* requireth that I should handle Deceitful sightes; and first of all the *vppermost perpendicular*, vvhich considereth the reasons how the intersections are carried to the place appointed for the shortning, which at the first were ordained in the perpendicular, by reason of the vpper partes, and so it representeth to vs the figures in a little space from below perpendicularly in the toppe of the vault, perfectly expressing aswell the lower, as the vpper partes. But those vvhich stand out in length are (for the most part) so shortned, that the figures seeme broader then they are long, working this strange effect invvards, that heereby they seeme as great as the Life. After vvhich manner the picture of God the Father is done by *Pordonone*, in the toppe of the roofe of Saint *Maries* in *Campagna* of *Placentia*. Moreouer, there were in Saint *Maries de Scala* in *Milaine*, the foure *Evangelists* after *Bramantes* handling, which from belovv you might see sitting at the top with admirable art; though they were afterwardes defaced, vvhen the vvhole church was whited at the instance of a certaine grosse-headed *Church-warden*, who had no more iudgement in painting, then a goose. A thing much to be lamented, that so worthy a memoriall of art should bee so much defaced, that there was not left the least trace or signe of dravving.

OF THE SECOND AND OBLIQVE DECEITFVL SIGHT.

CHAP. XIIII.

THis ſight or mãner of lines, cauſeth vs to ſee the Oblique ſhortnings in their places: viz. ſuch as may bee made in the vaults of Chappels not in the ſquares, but in the ſemicircles and ſuch like places, as the *tiburij*, or *truine*. Whence from the declining of the vault the figures and other bodies may be ſeene ſtanding as perfectly vpon their feete, as if there were no vault at all. So that in making the vaulte appeare, it cauſeth no interruption therof, if we expreſſe the Chappel in ſuch ſort, that it ſeeme to be truely open to heauen, or with other pretty inventions as the vſe is. This is one of the hardeſt waies of ſhortning, becauſe we muſt not onely worke by lines and beames, but alſo be ſure not to erre a iot, as ſhalbe ſhevved in the [a] next booke: ſo that the things vvhich are made aboue may not ſtande one handes breadth lower. But becauſe this point (inſomuch as it is very hard to be conceiued) would aske a larger diſcourſe, it ſhall ſuffice onelie to alleadge a few examples hereof, for more plaineneſſe ſake. Whereof one is to be ſeene in *Millane* at Saint *Maries de Carmine*, in a Chappel of the life of *Mary Magdalene*, of *Zenales* doing. The vaulte whereof is made after this maner, hauing diuerſe Saintes ſitting vpon the Corniſhes, done by the hande of *Auſten of Milane*. Another is in *Parma* of *Antonio Coreggioes* handling, of the Aſcenſion of our Lady, with terrible figures rounde about, which are ſhortned in this ſort.

[a] *Lib. 6. cap. 13. & 14.*

OF THE THIRD DECEIT.

FVLL SIGHT ABOVE.

CHAP. XV.

BY this sight all the figures or bodies placed aboue the eie, are shewed by their lower parts more or lesse, according as they stand higher vppon the wall at the *Horizon*: Wherfore, the hinder parts runne inwards, and the formost flie vpwardes, and some parts hide each other: whence you shall see wonderfull great spaces, stretching foorth of armes, shortnings of legs &c. Finally, in these kinde of figures, you cānot see the vpper partes except they bende much forwatdes.

Who so is desirous to see figures done after this order, may beholde a great wall most artificially wrought in *Milane*, neare the Castle, with certaine *Romane* stories, painted by the hand of *Troso da Moncia*: whereunto it is almost vnpossible that any thing should be added. For it is most admirable, as well for the figures, as the Architecture and strange Perspectiue. Moreouer he may see a piece of *Bramantines* worke in *Milane*, vpon a wall of *Latuadi*, going towardes *Porta Beatrice*; and an other of the same at the East gate, and in Saint *Maries di Bari* vpon the couer of the *Organes*, and the toppe of the Church. And in *Mantua* neare the Dukes, you shall see *Cæsars* triumphes of *Andreas Mantegnas* doing. All which workes are done by rules and iudgement. An example whereof you may see also in S. *Mar: di Gratia* in *Milane* in the *Couent* at the top of the cloisters, in diuers histories aboue the eie, done by *Bernardo Zenale*; and by the same man the foreparte of the Organes, in *Simpliciano* in *Milane*, where he hath painted the *Annunciation*.

OF THE FOVRTH DECEITFVLL MIDDLE SIGHT.

CHAP. XVI.

THis ſight (or middle line) is that vvhich giueth a body in ſuch ſort, that in the hinder parts the nethermoſt ſuperficies ſeemes to runne vpwardes, and the vppermoſt downevvardes. Wherefore our eie muſt ſtrike directly vpon ſome part of the body, as about the middle. This is the leaſt ſhortning that can bee, and yet it conſidereth all thoſe difficulties that the others doe. In this manner you haue the Chap: of Saint *Peter* and Saint *Paule*, in Saint *Frauncis* church in *Milane*, painted by *Bernard Zenale*, by whom and *Bernard Buttione a Milaneſe* and very well ſeene in theſe matters, you haue in *Milane*, a Chapell of Saint *Ambroſe* of the like. In *San Pietro Gieſato* a Chriſt taken downe from the croſſe, done by *Bramantino*. In *Milane* likewiſe vpon the gate of Saint *Sepulchers church*, and eſpecially of *Raphaels* vvorke in *Rome*, in which hiſtories you ſhal ſee the vvhole middle, the toppe, and the bottome dravvne to the eie, after the true order of all other excellent vvorkemen.

OF

OF THE FIFT DECEITFVL SIGHT BELOW.

CHAP. XVII.

WHATSOEVER pictures are seene from aboue placed more or lesse belowe the Horizon, are all made according to this sight, which also teacheth the reasons why they are so made. It causeth their rising vp on high, the running downe of their hinder partes, and the increasing and abasing of their fore parts: and belowe it makes that appeare, which from an highe seemes contrariwise to bee vppermost. In the rest it followeth the others, and hath the selfe same vnderstanding, though the effectes bee divers. And according to this sight are the three histories of *Michaell Angelo*, painted in the *Vatican* in *Rome*. Viz. The last iudgement, The Conversion of Paul; and Saint Peter drawne vppon the crosse, both which are in *Paulina*.

OF THE SIXT DECEITFVL SIGHT BEING DEEPE OR INWARDE.

CHAP. XVIII.

THis ſight repreſents vnto vs vppon al plaines, the bodies ſtretched out vppon the Earth in Perſpectiue, with the head one way and the feete another, ſeeming verily to runne into the wal, by performing the like effect in this place directly againſt the eie, which a figure doth being wrought in a vault perpendicularly aboue the eie, according to the firſt ſight. And this is alſo to be vnderſtood of ſuch, as ſtande ſo vppon the plaine and lower ground, that they cannot bee ſeene from aboue but onely directly or belowe; and ſo you may ſee onely the heads of people ſtanding all about in the plaine, or elſe in ſuch as ſtanding vppon the top of an high hill or tower looke downeward. And thus we ſee how all theſe thinges are drawne from ſuch ſightes or lines as are repreſented to our eie, which ſerue onely to inſtruct vs in the true reaſon and method of this arte. Which is done by the helpe of bowings, rayſings, turnings about, windings, ſtanding ſidelong &c. Whereof it would be too longe to diſcourſe, eſpecially the matters being ſo obſcure. Wherefore it ſhall ſuffice, for brevity ſake, to ſhew them plainly in the next booke of practize.

OF

OF BOWINGS.

CHAP. XIX.

BY *Bowings* I meane the vertue which procedeth frõ the particular parts of bodies proportionably expreſſed, performing ſome actions with other bodies, whence appeareth a mutuall quantity, which *Albert Durer* teacheth in part, *li. de Sym:* 3. And from theſe together with the arte of diminiſhing (whereof I haue ſpoken in part before) are the moſt perfect ſhortnings drawen. Now from the multiplicity of the actions in mans body, we may eaſily gather how many ſorts of bowings there are. For they apeare to our ſight; either ſtanding *vpright on their feete, fore-right, ſide-long, backwards, obliquely, and extending their vpper or lower parts.*

Farthermore they may be ſhewed crooked, ſtanding on their feete directly, fore-right, ſide-long, obliquely, backwards and bowing towards the right hand, the left hand, forwards and backwards. Finally from all ſorts of actiõs theſe bowings take their name: for there is no part of the body which hath not need of the bowing of another, to the end it may become proportionable. And hereby may you make all bodies in any kinde of action, (I meane not in ſhortning, viz. that the members ſhould *gaine* & *looſe*, but in their true properties) As *Al: Durer* hath ſhewed in divers heads & figures, where he after this order, doth moſt plainly ſhew how to bring one quantity into another, to forme the faces ſo that they ſhall looke ſome vpwardes, ſome downewards, ſome ſidelong, and others foreright, anſwerable to the baſes or bottomes of the parts deſcribed: whence it is evident that we may not make a figure without proportionable ſhortning, but that wee muſt make it bow according to the vertue of that which we would make ſidelõg, taking it from the forepart, or the hinder, and theſe from the ſidelong, never ſuffering one member to reſt vpon, or vnder another. The oblique ones alſo are taken from the oblique, but more certainly from the baſes. And although there be divers other waies & rules concerning theſe natural Bowings, but eſpecially for the transferring of them into Perſpectiue (wherein is required a deepe inſight) yet notwithſtãding I purpoſe to ſay no more thereof now, inſomuch as they rather appertaine to Drawing then to Writing, iudging it better to proceed to the *Levations.*

OF THE LIFTING VP OF BODIES VPON A PLAINE LINE.

CHAP. XX.

THERE can no Elevatiõ or lifting vp of bodies be made, except it be ordred sidelong, and shewed in the best manner that may bee for our sight, vppon that line which I call the plaine line ε, γ, viz. which is behinde the *line of intersection* γ. either aboue or belowe. And although there be some other waies to performe this, * yet you may follow this. Now this line is that, in which the bases of all bodies which are to bee lifted vp, are conteined, and accordingly as it is well disposed, so will our worke prooue. So that we must be very diligent in obserue al their side-stādings, because they must be shewed with great arte. For this is the whole roote and foundation of the * *Icnography* of bodies, being of such force in stories, that it suffereth not one body to take vp the roome of another, or a thing to be placed where it cannot stand: to be made bigger then it ought to bee, or bodies to seeme to hang in the aire, or be made in caues vnder ground, or a man to stretch forth his legge, or make a larger pase then he is able &c.

* *Other waies farre better and easier.*

* *Ground plot.*

Wherefore by the direction and help therof all works are made perfect, so that all things haue their diminishings according to their true degrees, and each body his true increasing and diminishing. Now in these sidelong Elevations there are very great obseruations, as the farnes off of buildings, together with their greatnes and smalnes, according to the proportions of all bodies. Wherefore being holpen and aided by the true vse of the other sightes, they appeare perfect without any trouble or feare of errour, and if they be defectiue in other parts, yet at the least in this point (wherein consisteth the chiefe force of the arte,) they will bee absolute: wherein *Andreas Mantegna*, & *Ber: Zenale* excelled. And thus much be spoken of the *liftings* vp; vnder which we may cõsider whatsoever else belongeth therunto. And thus concluding my discourse of the Perspectiues, I meane to say somwhat of the other kind of bastard Perspectiue, to the end, that nothing might bee omitted, which the ancient haue either delivered vnto vs, or obserued in their workes.

OF

OF PERSPECTIVE IN GENERAL, ACCORDING TO BRAMANTINO A PERSPECTIVE PAINTER AND ARCHITECT.

CHAP. XXI.

I Remember I haue reade ſomething concerning the Perſpectiues of *Bartholomeus* called *Bramantino* a *Milaneſe* and an excellent painter, which I purpoſe to ſet downe in this place; to the ende we may know the opinion of ſo famous a painter concerning the ſame. Wherein I wil not immitate the envious diſpoſition of ſome, who are contented to bury the labours of other men, for the advauncement of their owne credit. Howbeit I am not yet reſolued to publiſh a certaine treatiſe I haue of the Perſpectiues compiled by *Bernade Zenale* in the time of the great Plague, written with his owne hand and dedicated to his ſonne; marry this much I will promiſe, to put forth heereafter, a certaine ancient worke of *Vincentius Foppa a Milaneſe*, wherein (beſides that he writeth very largely) there are alſo certaine draughtes done with his pen, ſo that this worke ſeemeth to comprehend al that which *Al: Durer* handled in his *Symmetry*; from whence (by his leaue) he tooke the greateſt part of that he hath written. For beſides diverſe other goodly things, you ſhal finde thoſe heads which are ſhortned by each other, that is tranſferred in quantity, vvhich vvere likewiſe tranſferred with a plummet by Maſter *Daniel Barbarus*, in the eighth part of his practiſe of Perſpectiue, where he ſpeaketh of the meaſure of mans body, and of the *Icnography*, or bottome of the head.

But to returne thither where I left; *Bramantino* writeth, that *Perſpectiue* is a thing which counterfeiteth nature. And it is 3 fould. The firſt working *by rule and reaſon*, the ſecond *without reaſon*, by meere practiſe: and the third following, *partly reaſon, and partly practize*. Concerning the firſt which worketh by reaſon (becauſe it is briefly ſet downe by him, and yet conteineth in it the whole arte) I will ſet downe his owne words.

THE

THE FIRST PERSPECTIVE OF BRAMANTINO.

CHAP. XXII.

THE first Perſpectiue expreſſeth thinges abſolutely well; the Second ſtarke naught; the Third in a mediocrity. Wherfore the firſt is called Perſpectiue, or the reaſon which expreſſeth the effect of the eie, cauſing things to encreaſe and diminiſh according to the effects therof. Which increaſing and diminiſhing proceedeth not from the thing it ſelfe, which of it ſelfe in reſpect of his nearneſſe or farneſſe off, cannot increaſe or diminiſh: but it ariſeth from the power of the eie, which being ſmall and yet endeuoreth to ſee a very great thing, it muſt needes ſend foorth his vertue, which diſperſeth it ſelfe to ſo great a wideth, that it comprehendeth the whole thing it would ſee: and approaching neare thereunto, it diſcerneth it in his place; ſo that the whole ſpace of the aire betweene it and the eie, is filled with the image of the thing. Wherfore, as it is cut of in diuers places, it ſeemes bigger or leſſer according to the interſection made; howbeit, if it be not remoued from the eie, and the eie keepe his former place, it will alwaies appeare after the ſame ſort. For it appeareth greater and leſſer in diuers reſpects: firſt in reſpect of the thing brought, which is moued forwards and backwards. Whence if you place a thing nearer, it ſeemes bigger, if farther off leſſer, according to the interſection made in the * *medium*. And becauſe it is cut in diuers places, it ſeems greater and leſſer, as by our ſelues we may perceiue: and this commeth to paſſe, becauſe we haue a conceit where it is cut with the thing which is carried to our eie; wherfore one thing ſeems bigger or leſſer, as it is nearer or farther of from the eie: neither yet is the thing diminiſhed indeede by being nearer or farther of: but this falleth out by reaſon of the ſtanding of the eie, which receiuing more or leſſe of the thing, conſidereth it to be greater or leſſer. For that which is farther off, receaueth leſſe, and by this way many excellent things may be ſeene & done. Now we muſt vnderſtand that this Perſpectiue, which is performed by reaſon, meaſure, and order, is practiſed with the rule and compaſſe, by helpe of the rules of the ſaid Perſpectiue: as, the cubite, inch, minute, perch, and mile. So that there is nothing to bee made, whoſe greatneſſe may not be preciſely knowne either neare or farre of.

* Mid aire.

BRA-

BRAMANTINES SECOND PERSPECTIVE.

CHAP. XXIII.

THE ſecond part is done without meaſure, either by meere imitatiõ of Nature, or by working vvholy after our ovvn phantaſie: vvhich kinde of worke more Painters follow, then the other two. And are notvvithſtanding generally reputed ſufficient vvorkemen, becauſe they endevour to imitate the life exactly, and according to that followv their owne humours: In whoſe works neuertheleſſe you ſhal finde moſt groſſe errors, which thoſe that are skilfull in the true reaſon of ſeeing and vvorking, neuer commit.

BRAMANTINES THIRD PERSPECTIVE.

CHAP. XXIIII.

THE third part is vvrought vvith a [a] *Grate*, or inſteede thereof with a glaſſe ſet betvveene the eie of the Painter, and the thing ſeene, vvho looketh as it were through a vaile. And that vvhich ſtriketh vpon the vaile is vvrought and tranſferred thereon, ſo that nothing be mooued. For if you mooue any part, your whole vvorke vvill bee falſe, except you returne to the firſt place.

[a] *Which is an inſtrument made with croſſing of lines.*

place. And by this Grate you may make the thing you imitate, bigger or lesser, according as you shall mooue it neerer, or farther off from the thing; tracing the worke with a cole fastned vnto the ende of a cane. Which way although it bee somewhat hard, yet is it very good for the vse of Drawing, because by it wee shall more euidently conceiue of a doubtfull thing. Moreouer with this instrument by making the squares foure, sixe, or ten times broader then they are high, you may make such phantasies as I shall speake of in the booke following.

*****
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*

The ende of the fifth booke.

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